

PACIFIC ISLANDS PROGRAM

University of Hawaii

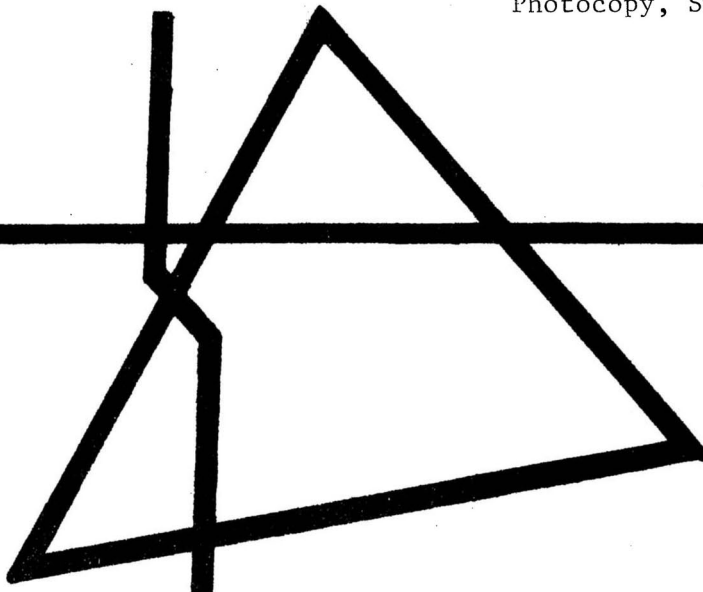
Miscellaneous Work Papers

A STATUS STUDY OF COMMERCIAL CINEMA
IN THE PACIFIC ISLANDS

Floyd K. Takeuchi

(1979:1)

Photocopy, Summer 1986



FOREWORD

Annually, the Pacific Islands Program plans to replicate a few work papers whose contents appear to warrant a wider distribution than that of the academic classroom or intra-University circulation. In most instances these Work Papers consist of students' papers which, in their respective ways, represent a contribution to new or existing knowledge of the Pacific Islands. Appearing in the series are bibliographic conference proceedings and other compilations on Pacific Island subjects as well as edited translations of selected materials already in publication.

These Work Papers are evidence of the multi-disciplinary interests of the Program and of the extensive cooperation received from the many Pacific Islands oriented members of the University of Hawaii, the East-West Center and the larger Hawaii community.

This paper reproduces with minor revisions a thesis submitted for the degree of Master of Arts in Pacific Islands Studies, University of Hawaii. The thesis is titled: A Status Study of Commercial Cinema in the Pacific Islands and provides the reader with a first effort at presenting a formal and comprehensive review of commercial cinema in the Pacific Islands. The study presents data on cinema in the Pacific Islands including the distribution and flow of films in the area, the exhibition facilities, the types of films being screened and the various censorship efforts being attempted in the Pacific. The general philosophical approach to the study examined the present status of commercial cinema in the Pacific Islands within the framework of domination/dependence communication relationships.

The study included seven (7) island groups in Polynesia, four (4) island groups in Melanesia and eight (8) island groups in Micronesia.

With the publication of this Work Paper comes the opportunity to extend our outreach effort to our colleagues at other universities in the Pacific, to readers in libraries in other Pacific islands, and to libraries and universities on the United States mainland.

Mahalo.

Carl J. Daeufer, Director
Pacific Islands Studies Center
Honolulu, Hawaii
August, 1979

Editor's Note

Although this is essentially a reprint of Floyd Takeuchi's M.A. thesis, the thesis' appendices not considered absolutely essential to the reader's understanding of the text are not included. Only Appendix G of the thesis appears in this publication. The appendices in full are contained in the thesis, which all interested readers are advised to consult.

Michiko Kodama

A STATUS STUDY OF COMMERCIAL CINEMA
IN THE PACIFIC ISLANDS

Floyd K. Takeuchi

Pacific Islands Studies Program
University of Hawaii

(1979:1)

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Acknowledgements

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Many considerate individuals in the Pacific were instrumental in providing valuable information. Because of space limitations and the fear that someone might inadvertently be left out, I must give a general "thank you" to all who so freely gave of their time and hospitality.

To my friends in Hawaii who often provided advice, good cheer, and support during critical moments when my morale reached its ebb, warm thanks.

And special thanks to Karen Katayama, Jill McEdward, and Alison Miura who with patience and perseverance typed the thesis and drew the flow figures.

Of course, I alone am responsible for the thesis and for any inaccuracies which may appear.

The Cinema

HOLIUTI ...the glaring letters
sprawl across the unpainted walls;
The laughter and noise
Of children half-naked
In body and mind
Waiting ...anticipating
The hideous eyes of guns
And blood
The lens bringing these
Closer to their young
Innocent eyes.

Inside they giggle and tickle
One another
Embarrassed by the embracing,
The long drawn-out kisses
Rehearsed many times
But the children do not know;
Words ...what do they mean?
The sounds of guns and sirens
Make sense ...
Well done! Maile!
Deafening shouts
Annoy Europeans who sit upstairs
Drinking cokes, frowning at
The ignorant natives
And fanning themselves impatiently.

The show is over
And there is a faint murmur ...'Ti 'eni;
There is a rush for the only exit
The children, half asleep
Hurry home to the warmth of
Their soft tattered tapa
Under which they will dream
Of rich palangis and brave cowboys
And will wake, laden with the wounds
Of Time.

Konai Helu Thaman
in You, The Choice of my Parents

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INTRODUCTION

The movies are perhaps the most popular mass entertainment medium in the Pacific Islands. Anyone who has spent any time in the region probably has one or two anecdotes about the cinema and its role and status in Island societies.

Recognizing the immense popularity of the cinema, this study was designed to develop the first overall picture of the commercial cinema in the Pacific --- what kind of films are shown, where do they come from, what kind of theaters are they shown in, and what kind of censorship activities do Island authorities conduct, were the primary questions this study asked. The lack of any comparable work on the Pacific Islands cinema necessitated a comprehensive, and exhaustive survey of most of the major Island groups.

Field work was carried out from June 1976 to December 1976.

Island groups covered included: American Samoa, Western Samoa, French Polynesia, Cook Islands, Tonga, Fiji, New Caledonia, New Hebrides, Solomon Islands, Papua New Guinea, Nauru, Marshall Islands, Ponape, Truk, Yap, Palau, Guam, and Saipan. Niue data was collected via a satellite link through the Cook Islands and Hawaii. New Zealand and Australia were also visited.

The study uses as its conceptual framework the theory of imperialism, specifically communication imperialism, first developed by Galtung (1971).

A revised model, based on Galtung, and developed by the researcher, is offered. The major components of the communication imperialism model are the relationships between the Center (C) and the Periphery (P), with both the C and the P having their own center (cC) (cP) and periphery (cP) (pP). In addition, the study examines the cinema in light of dominant/dependent relationships between the metropolitan countries (distributors) and the countries of the Pacific (exhibitors).

The first chapter is an overview of the historical background of colonialism in Oceania, and the resultant patterns of inter-regional communication which have developed. The bulk of the data of the study is presented in Chapter 5 - Distribution and Flow, Chapter 6 - Exhibition Facilities, Chapter 7 - Kinds of Films Screened, and Chapter 8 - Censorship. Chapter 9 presents the data on a country-by-country basis and includes regional summary tables.

Findings and Conclusions are presented in Chapter 10. The chapter summarizes the data on Pacific Islands commercial cinema and offers options to the present dominant flow from the metropolises to the dependent Island states of the Pacific.

CHAPTER I

HISTORICAL BACKGROUND

Finally the whistling and yelling of "Ey Saburo-San! Wassamatta you!" achieved a shriek of orchestra noise, and a wavering image on the undulating screen. (In breezier places, characters and scenery remained in hula motion from cartoon to The End). More shouting helped Saburo-San (or Wili or Sam) adjust focus and sound. "Turnem down!" "Too much!" "Up a leddle!" "OK-liedat." Then we settled back in weary triumph to enjoy the cartoon, newsreel, if we were lucky another cartoon, and the main feature, in that order.

(Robinson, 1976, p. 67)

To understand the direction of development of mass communication in the Pacific Islands, one must first understand the nature and development of colonial rule in the scattered islands of Oceania. For without this understanding the peculiar patterns of inter- and intra-regional communication links in the Pacific can appear to be a hodgepodge, a communication medley without structure or reason.

It is only possible here to present in the most broad terms some of the distinctive features of colonial development in Oceania that pertain directly to mass communication development. Oliver's presentation (1962, 1975) is the best single source on post-European change in the Pacific, and much of the following is drawn from it.

Perhaps the first colonial claim to the islands of Oceania was the Treaty of Tordesillas in 1494 in which Spain and Portugal, in a single sweep, divided

the world in half. Spain claimed all land west of the Cape Verde Islands, and Portugal took all lands 370 leagues east of the line. Thus, the western Pacific became, unbeknownst to its inhabitants, a Portuguese possession.

Since 1494 the Pacific Islands have been visited by an odd assortment of explorers, traders, whalers, beachcombers, planters, "blackbirders" (or, in more generous terms, labor recruiters), and white-clad colonial administrators.

In the development of colonial history in Oceania, the metropolitan nations which have had the most contemporary colonial influence have been Australia, New Zealand, the United Kingdom, France, and the United States. So pervasive has been their power that they have either had claims or still maintain control over most of the islands of the Pacific.

Other major colonial expansions into Oceania were in part affected by and were the results of events occurring in Asia and Europe. German expansion into the Pacific began shortly after the Treaty of Paris in 1871. World War One established Japan as an imperial power in the Pacific. War was also the major factor in establishing an American presence in the Pacific. The end of the Spanish American War found the United States extended across the Pacific from Manila to Guam to Hawaii. Earlier expansion into the southern Pacific resulted in the establishment of a U.S. naval base in Eastern Samoa.

Colonial development in the Pacific has been such that it is still possible to speak of the "British," the "French," and the "American" Pacific. These geographical demarcations are presented in Figure 1.

Since the beginning of this century, the trends in Oceanic colonial devolution have set the pattern for the present communication pattern in the region. Until 1914, when the Anglo imperial powers consolidated their hold over the former German possessions, colonial expansion could be thought of in 19th century terms. Certainly the most outrageous example of this is the 1906 New Hebrides Condominium, a Faustian model of Oceanic imperial expediency.

Central to the development of a distinctive 20th century pattern of Pacific colonial development was the League of Nations which in 1919 awarded the former German Pacific islands to the new military powers. Again, as in the past, decisions made in a metropole determined the fate of Pacific Islanders.

A result of the League's actions included the handing over of Micronesia to the Japanese. The Marianas (excluding Guam, an American territory since 1898), the Carolines, and the Marshall Islands became a part of the Japanese Mandated Islands.

New Zealand, which itself was first claimed as a British colony in 1840, gained control of Western Samoa, and with Australia and Britain jointly administered Nauru.

In Melanesia, Australia consolidated its control over New Guinea and the Bismarck Islands. The Territory of Papua, which had been an Australian colony since 1901, and before that a British colony, made up the southern half of eastern New Guinea.

As administrators of Class "C" Mandates, the metropolitan nations of the Pacific were required to insure the physical well being of native inhabitants but they were not required to actively prepare Islanders for self-government,

let alone independence. In reality, the League had little power to enforce even the mild requirements it made of the colonial powers.

The Second World War signalled the end of the "old" Pacific of leisurely planters, white-duck clad civil servants, and subservient natives. The tremendous impact of thousands of American and Australian service personnel in the islands should not be underestimated. For the first time, many Pacific peoples dealt with "Europeans" not in terms of the pre-war master/boy relationship but on a generally more equal footing.

In addition, the establishment of the United Nations trusteeship system and the growing realization that many of the Pacific colonial holdings were of little economic value increased the pressure on metropolitan governments to make some effort toward self-rule for Islanders.

But while the economic value of most Pacific Islands was minimal, their strategic value to the metropolises was not. The establishment of a strategic trusteeship, the only one of its kind, in the former Japanese Mandated Islands was a clear indication of American interests in the western Pacific. The continuing Australian interest in the now independent Papua New Guinea can be explained, in part, as a concern for a physical buffer between Australia and the Asian mainland. The "lessons" of World War II die hard, and the concern about a repeat of the bombing of Australia by Japan in 1942, is still high.

The United States, a Pacific trustee since 1947, has the distinction of being the only country to still maintain a United Nations trusteeship in Oceania. Western Samoa was the first trusteeship to gain independence (1962), and since

that time seven other island countries have received either self-government in association with the former metropolitan government or outright independence.

Political independence, of course, does not necessarily mean economic self-reliance. Nauru is the exception in Oceania; the other island states still rely on some form of continuing economic and technical assistance from former metropolitan trustee/colonial rulers.

This has important consequences for development, and specifically for communication development, in the Pacific. In terms of this study, the cinema, as it will be outlined in the following chapters, is an example of how Pacific Islands are completely dependent on outside "goods."

The communication links in the region have followed for the most part the general patterns of inter- and intra-regional communication established by the forces of colonial expansion.

In terms of mass communication, the colonial influence is still evident. Training for media specialists, for example, usually means sending Fijians to England or Micronesians to the United States. When technical experts come to the Islands they are usually from the former metropolitan nation.

Visitors to the former British Pacific are struck by the similarity of the broadcasting services in these islands. It should not be surprising that they all sound similar because they use the British Broadcasting Corporation (BBC) as their model. International news is usually picked up from Radio Australia, and in Micronesia from the Voice of America.

The development of television is another example of how Pacific Islands must rely on metropolitan produced programming and technical standards.

Country	Colonial Power	Dates of Colonial Rule	Independence
American Samoa	United States	1899 to present	
Cook Islands	United Kingdom New Zealand New Zealand	1888 to 1901 1901 to 1965 1965 to present	self-government
Fiji	United Kingdom	1874 to 1974	1974
French Polynesia*	France	1843 to present	
Gilbert Islands	United Kingdom	1887-1937 to present**	
Guam	Spain United States	1565 to 1898 1898 to present	
Nauru	Germany Australia, NZ, UK	1888 to 1914 1914 to 1968	1968
New Caledonia	France	1853 to present	
New Hebrides	France, United Kingdom France, United Kingdom	1886 to 1906/Joint Naval Commission 1906 to present/Condominium	
Niue	United Kingdom New Zealand	1900 to 1901 1901 to 1966	self-government

*includes the Society Islands, Tuamotus, and the Marquesas

**represents time needed to consolidate former Gilbert and Ellice Islands Colony

Figure 2. Colonial Development in Oceania. Developed by F.K. Takeuchi.

Country	Colonial Power	Dates of Colonial Rule	Independence
Papua New Guinea	Germany United Kingdom Australia Australia Australia	1884 to 1914 (New Guinea) 1884 to 1901 (Papua) 1901 to 1949 (Papua) 1914 to 1949 (New Guinea) 1949 to 1975	1975
Solomon Islands	United Kingdom	1893 to present	
Tokelau Islands	United Kingdom New Zealand	1877 to 1925 1925 to present	
Tonga	United Kingdom	1900 to 1970	1970
Tuvalu	United Kingdom	1887 to 1975	1975
U.S. Trust Territory*	Spain Germany Germany Japan United States	1564 to 1898 1899 to 1914 (Carolines, Marianas) 1888 to 1914 (Marshalls) 1914 to 1944 1944 to present	
Wallis and Futuna	France	1888 to present	
West Irian/Irian Jaya	Holland United Nations Indonesia	1828 to 1962 1962 to 1963 1963 to present	
Western Samoa	Germany New Zealand	1899 to 1914 1914 to 1962	1962

*The Trust Territory of the Pacific Islands includes the Northern Marianas (excluding Guam), the Yap islands, the Palau islands, the Truk islands, Ponape and neighboring islands, and the Marshall Islands.

Figure 2. Continued

The economics of programming are such that it is unlikely that an Island version of Archie Bunker will be forthcoming in the near future.

Communication channels often mean it is easier to speak to someone on Saipan from Honolulu, or from Rarotonga to Auckland, than it is for someone on Yap to call Saipan or for someone in the Cook Islands on Pukapuka to call Rarotonga.

Examining these patterns in the broadest terms makes it apparent that, at its most basic, the history of the region is a story of dominant and dependent relationships. Island nations and territories have clearly been in a dependent relationship to the metropolitan countries, especially in terms of introduced Western technology.

This pattern of dominance/dependence becomes more evident when examining specific communication media. Whether one examines training programs, philosophies of the press in society, broadcasting styles, the sources of television programming, or the sources of films in the region, the pattern of reliance on former metropolitan countries is clear.

This might not be of any serious concern if it were not for the fact that the communication media are only one part, albeit an important one, of the overall pattern of dependence. General trade patterns, educational systems, sources of technical assistance, and the migration of Islanders to metropolitan centers are evidence of a continuing reliance on colonial ties.

This study, as developed in Chapter 2, takes the position that dependence is not a healthy environment in which to foster national and cultural development in the Pacific Islands. When the models for development are all from one

source, when external cultural stimulation is from a single cultural tradition, and when the technology and philosophy of communicating a national and cultural consciousness are external, then the possibility of fostering a heritage based upon indigenous models is significantly diminished. When the communication media are influenced, if not dominated, by these historically determined patterns, then the possibility of real choice is lessened.

Given the potential of modern mass media to develop national and cultural consciousness, the continuing development of dependence in communication relationships is unacceptable. But it is also clear that it will be very difficult for the Pacific Islands to break the patterns of communication linkage which have taken some 300 years to develop. It will only be through an understanding of the contemporary patterns of dependence that the relationship of dependence can be altered.

CHAPTER 2

THE FOCUS OF THE STUDY

Films or movies, the pictures or motion pictures: even the choice of word reaches out tentatively towards the definition of an attitude. 'Film' is neutral; 'movies' ought to be fun; 'the pictures' means a double feature and a choc-ice; 'motion picture' is American and assertive, suggesting an Academy Awards ceremony or a graduate thesis on 'the medium.'

(Houston, 1963, p. 11)

The Study

The study of mass media and the process of mass communication in the Pacific Islands has only recently become an area for serious investigation. The work which has been done (see Richstad and McMillan, in press) has centered primarily on electronic media --- radio, television, and communication satellites --- and to a lesser extent on the printed word.

In some parts of Polynesia, Melanesia, and Micronesia the printed word was the first introduced mass medium. The activities of missionaries in the Pacific Islands are the subject of a considerable body of literature, and it does not need to be reviewed here. Suffice to say that by the beginning of the 1800's, missions were active in many parts of the Pacific, and that by that time attempts to translate the Bible into local languages were well under way.

With the exception of Hawaii, where native language newspapers played an important political and social role in the local community, the first mass

medium to be popularly used on a large scale by Pacific Islanders was the cinema. *

Cinema in the Pacific has been an immensely popular mass medium. Stories and anecdotes abound concerning Island reaction to the motion picture. While they are often concerned with cinema "effect," and hence, will be used with extreme caution, they do provide some insight into understanding the cinema in an Island context.

Yet in spite of this popularity, the researcher found only two studies which examine the cinema as a mass communication medium in the Pacific. Keesing and Keesing (1956), and Noble and Morea (July 1976) represent the bulk of the works done on the cinema in the Pacific.

There are no Pacific Islands cinema studies which attempt to understand the general status of this medium on a regional basis.

This study is a first step in filling that gap. It presents data on cinema in the Pacific Islands in the following general sections: the distribution and flow of films in the area; exhibition facilities and seating capacity; the types of films being screened; and, the various censorship efforts being attempted in the Pacific.

*The popularity of the medium has been such that by the 1890's, just a few years following the introduction of the commercial cinema, competition was so intense that a prominent theater family on Tahiti, when it learned that the incoming Union Steamship boat from California had a cargo of Rarotonga-bound projectors, managed to get at the crates when the ship was in Papeete. When the ship finally docked in Rarotonga, the excited Cook Island cinema entrepreneur discovered, to his horror, that the crates were filled with rocks. The projectors were busy making money on Tahiti (interview, Cook Islands).

Assumptions

An assumption of this study is that Pacific Island cultures have oral rather than literary traditions, and visually oriented media, such as the cinema, are particularly attractive. This and the general concern about controlling "change" in the Pacific, all make for compelling reasons to try to understand the status of commercial cinema in the region.

A second assumption is that the continued exposure to film plays some role in helping Pacific Islanders define and shape their awareness of other cultures.

The process of Islanders increasing their cultural awareness of non-Pacific peoples is an ongoing one, and the cinema, along with migration and tourism, for example, plays some role.

In general, this study further assumes that the cinema works in a fashion similar to the one described by Kato (1976) about television programs:

The peoples of these countries (primarily Third World nations) are thus now watching programs for which the original target audience was the urban middle-class families of the exporting countries, mostly the United States and Japan. Middle-class values are presented on the screen, regardless of the type of program; the actors are surrounded by durable commodities, material conveniences, and many aspects of the "affluent society." Though there has not been any systematic research on the matter so far, the impact of programs produced in more industrial societies upon the minds of the peoples in developing countries must be grave and serious. [p. 225]

Cinema and Development

The role of communication, and of cinema in particular, in the developmental process is not the primary concern of this study. However, the

medium does play a role in the developmental continuum. To better understand this relationship, it is useful to remember Lerner's (1976) description of the connection between communication and development:

I believe that the desire for the material Good Things of life is natural and humane. Indeed, the "rising expectations" of the LDC [less developed country] have gone far beyond material wants to embrace "quality of life" desires --- information for self-betterment, education for one's children. I therefore prefer the more subtle proposition that the LDC failure to associate reward with effort derives from the fact that LDC were led --- thanks to the counterproductive use of charisma and communication --- to put the values of consumption before the values of production (especially productivity). [p. 292]

Philosophical Approach

The general philosophical approach of this study is to examine the present status of commercial cinema in the Pacific Islands within the framework of domination/dependence communication relationships.

This framework, often called communication imperialism,* was first described in detail by Galtung (1971), and he has been followed by a growing group of communication researchers (see Schiller, 1971, 1974, 1976; Varis, 1974; and, Beltran and de Cardona, 1976).

Basically, this conceptual framework is concerned with the source of communication and cultural information, its use in receiving countries,

*The term communication imperialism is used throughout the study because the literature describing these relationships has relied on it. The researcher recognizes that imperialism carries many connotations and that it may be useful to use a more neutral phrase.

and its relationship to locally produced communication/cultural information.

Communication imperialism, then, holds that in cases where a country receiving communication/cultural information (movies, printed material, television programs, radio broadcasts) is unable to provide a level of culturally specific media material similar to imported material, a domination/dependence relationship exists.

The literature has generally held that in the communication imperialism paradigm such a relationship has deleterious implications for sound national/cultural development.

There are limits to the paradigm, and as Schiller (1976) points out:

It is not the intention here to insist that new technology must be avoided, rejected, or minimized in elaborating communications-cultural policies, whose purpose is to assist the formation of critical consciousness. Just as cultural autarchy cannot by itself be productive, indiscriminate rejection of technology is an admission of helplessness and discouragement. What is required is the recognition, throughout the decision-making sector, that technology is a social construct. It is not neutral. It bears the marks of the social order that produced it. [pp. 89-90]

Limitations of the Study

The three major limitations to the scope of this study are the effects question, the urban focus, and the lack of definitive data.

Effects Question

This study is not an effects study. That is, the study does not seek to determine if motion pictures have any effect, either positive or negative, on Pacific Island peoples. While it does recognize the importance of the medium as communication link to non-Pacific areas, no judgments are made

on this process other than in the context of the overall communication imperialism paradigm.

Because this study is not concerned with the possible emotional and psychological effects of the cinema on Pacific Islanders, the large body of effects literature for both television and to a lesser extent the cinema will not be covered.

This does not mean that the general question of effects is not pertinent. It is, and in a significant way. However, it will be dealt with in connection with the cinema censorship activities of Pacific governments. The establishment of a censorship board is a clear indication of perceived effect by government authorities.

An important aspect of the effects literature is that with the exception of the important Payne Fund Studies done in the early 1930's (Blumer, 1933; Charters, 1933, 1970; Dysinger and Ruckmick, 1933; Holaday, 1933, 1970) most of the significant studies have been done on television and its relationship to children (Comstock, Rubinstein, and Murray, 1972; Fuchs and Lyle, 1972; Lange, Baker, and Ball, 1969; Schramm, Lyle, and Parker, 1961).

Individuals with an interest in media effect will find an immense amount of literature. The references mentioned here only begin to touch the surface. This material is mentioned only as a reference for those who may be concerned with the question.

Urban Focus

While the cinema has made its way into some of the most remote areas of the Pacific, the location of fixed cinemas (buildings either constructed for

use as movie theaters, or converted for use as theaters) are almost always found in the urban areas. This is not only because there are more people in the port towns and administrative centers but also because there is usually a fairly steady supply of electricity to power projectors.

The use of portable generators to run rural cinemas is still a common practice, of course, but the economics of running village cinemas is becoming less and less attractive (interviews, Truk and Cook Islands).

Because of the urban orientation of fixed cinemas in the Pacific, this study will concentrate on urban cinemas. It should be noted that village cinemas in many parts of Oceania play an important entertainment role and they could be the focus of a separate study.

In most Island areas, the urban bias did not provide any serious difficulties. The smallness of many islands, and the relatively few fixed cinemas on them, made it fairly easy to report on the activities of all theaters.

However, in areas such as Fiji and Papua New Guinea, the data presented does not even ~~begin~~ to cover the number of fixed cinemas located in those countries. In such cases, this study relies on Unesco (1975) figures.

Lack of Definitive Data

The data presented herein should not be construed as being definitive. Pacific Island movie theaters have a reputation for closing down and reopening at a later date, depending on the financial circumstances and the business acumen of exhibitors.

For example, a study conducted in the Marshall Islands in January 1976 accounted for five theaters on Majuro atoll (Takeuchi, 1976). When data

for this study was collected in September, 1976 two theaters had folded and one that had been closed in January was about to reopen.

Also, lack of sufficient time for field work led to difficulties in some areas. Travel within Fiji and Papua New Guinea is such that the researcher had to concentrate on one area and obtain substantial data or try to cover everything knowing that data for all areas would be weak. In the cases of Fiji and Papua New Guinea, the researcher focused his time on censorship.

In the case of the Palau Islands, the difficulty was finding people. The coincidence of arriving on a holiday weekend, and the absence of theater owners, made it impossible to obtain basic theater data.

Uses of this Study

With these limitations in mind, this study presents the first formal and comprehensive review of commercial cinema in the Pacific Islands, with the hope that it will be of some use to Pacific Islanders.

One of the most striking contradictions about the Pacific is that for all the talk of there being a "Pacific Way" of doing things, the degree of insularity and provincialism found deters any serious efforts to pool limited resources. Understanding how the medium operates throughout the region allows individuals and organizations concerned about the character of the flow of information in the Islands to place the cinema in perspective --- locally and regionally.

In this regard, a critical area of concern is the issue of censorship. The predominance of censorship boards throughout the region surprised

the researcher whose background was limited to the American-administered islands of Micronesia.

Among the twelve Island nations and territories with censorship systems examined, there is a significant difference in approach and attitude. One of the concerns the researcher found was a desire on the part of censors to know how other Pacific areas dealt with the increasing amounts of explicit cinematic sex, the phenomenal popularity of Asian martial arts movies, and the apparent growth of violence for the sake of violence as a thematic genre.

The data on censorship, and other aspects of Pacific Islands cinema, are presented in two forms. The country tables found in Chapter 9 summarize the highlights of the data and should be useful for those who want a quick overview. Regional tables are also presented.

Separate chapters on distribution and flow, exhibition facilities, the types of films shown, and censorship expand on the data given in the tables.

Recommendations are offered in the conclusion of this study, and these incorporate not only the data but also the subjective observations of the researcher. The recommendations represent a synthesis of this experience, and they are designed to offer an additional view on introduced media and their role in the Pacific Islands.

Island Groups Included in this Study

This study presents data from the following Island nations and territories.

Polynesia:

1. American Samoa
2. Western Samoa
3. French Polynesia (Tahiti)
4. Cook Islands
5. Tonga
6. Niue (data collected via a PEACESAT - Pan Pacific Education and Communication Experiments by Satellite - researcher at terminal on Rarotonga, Cook Islands)
7. Fiji

Melanesia:

8. New Caledonia
9. New Hebrides
10. Solomon Islands
11. Papua New Guinea

Micronesia:

12. Nauru
13. Marshall Islands
14. Ponape
15. Truk
16. Guam
17. Yap
18. Palau
19. Northern Mariana Islands

In addition, discussions with film distributors and the Chief Censor of New Zealand were carried out in Auckland, and in Wellington, New Zealand.

Because of constraints related to financial support and time available for field work, not all Island groups could be included in this study. Among the better known areas missing are: Tuvalu, Easter Island, the Tokelaus, Wallis and Futuna, Norfolk Island, Pitcairn, and Irian Jaya.

Data were collected from June to December 1976. The time spent in each Island group averaged seven days. However, in the case of Nauru and Tonga, the field work was completed in four days.

CHAPTER 3

REVIEW OF LITERATURE

Female, 16, white, high school junior: I know a fellow who (every time I'm with him) wants to neck. He wants to practice, I guess, but I have a sneaking suspicion that he's got his method from the screen. It's so absolutely absurd. I get a kick out of watching him work up a passion --- just like _____, but it doesn't mean a thing. Now, that fellow is absolutely getting an education from the films, but what good does it do him? It makes him appear silly. He's a nice fellow, though, but he has his "weakness."

(Blumer, 1933, p. 47)

There is a significant conceptual dichotomy in the study of film. This study approaches the cinema using material from the "film as communication" school and is concerned primarily with studying the cinema as a mass communication medium.

The second major school, and the more conventional approach to understanding the cinema, is the "film as art" movement, and it has manifested itself in works which see the cinema as a literary vehicle using a different language.

While the concept of film as art is important to any discussion of the cinema, it has a secondary role in this study. Of course, there is always the danger that in examining film as a communication medium, its value as an entertainment medium may be overlooked.

With this limitation in mind, the pertinent literature on the cinema useful to this study can be grouped into five areas. These are distribution and flow studies, communication and cultural imperialism, earlier communication studies, censorship studies, and works on Pacific Island communication.

Distribution and Flow Studies

The pattern of cinema distribution and flow, an important indicator of where films originate and where they are shown, is of primary importance in understanding the status of commercial cinema in the Pacific Islands. Two important studies make up the core of this area, and they are instrumental to understanding the relationship between distribution and flow, and the availability of media material in receiving countries.

Tapio Varis (1973), in his benchmark study of the flow of television programs, clearly shows that television programming is dominated in non-socialist countries by imported material, primarily of American and Western European origin. Even within some producer countries, especially in Western Europe, almost 30% of all television programs shown are imported (Varis, 1974, pp. 104-105). The Varis work is important because it develops a structural framework for understanding media on a comparative basis.

The largest and most comprehensive cinema distribution study (Guback, 1969) examined the role of American films and film companies in Western Europe. Guback found that the Western European cinema industry, over a twenty year period, was slowly becoming in essence a European arm of the American film industry. The pressures for efficient economic integration

in the cinema industry, Guback asserts, has resultant cultural effects.

Because film is an art which portrays man's interpretation of life, it is imperative that contrasting perspectives be given the opportunity to exist and develop. The movement toward oligopoly and monopoly in American industry in general is now spreading elsewhere, paralleling American expansion. While this might spell efficiency in economic terms through elimination of duplication, with fewer producers serving larger markets, it is to be avoided in the field of culture. [p. 203]

Guback (1974) has also documented that many "non-American films" may, in reality, be American financed films. The establishment of European subsidiaries of the major American film corporations means that in some cases, American financing accounts for more "national" films than true national backing (see Phillips, 1975).

Guback also documents the use by television firms of the distribution networks established by film companies. In many cases the large film companies are also producing television programs, and they both use established international links.

The issue of distribution is also a part of the larger concern over what has come to be called "the free flow of information."

Basically, the concept of a "free flow" assumes that communication/cultural material should flow freely across national boundaries, and that individuals should be able to pick and choose from a wide variety of opinions and ideas.

In addition to the problem of political acceptance by nations, there is the very real problem of a few countries (the "developed" nations) with the technological, economic, and managerial skills dominating communication

traffic, in effect, producing a "one way, linear, nonparticipatory manner, with heavy influence from the 'outside' and few means to counteract it within various countries" (Richstad and Sathre, 1977, p. 3).

One aspect of the free flow debate focuses on the conditions which are necessary to counter or balance the one-way flow of communication.

The conventional, and perhaps the most realistic strategy is to train indigenous peoples in the management and operation of communication media. This approach assumes that "communication development" means the introduction of Western technology.

However, there have been serious questions raised about this particular strategy of development (Lent, 1974; Lent, 1975; O'Brien, 1975; O'Brien, 1976; Raghavan, 1975; Sommerlad, 1975) with the central concern being whether "training" does not, in reality, produce a corps of indigenous technicians who act as agents of an external system.

While these aspects do not have a direct bearing on the status of Pacific Islands cinema, they are of some importance when considering the possibility of local production. Because of the technical and financial constraints inherent in producing feature films, it is very unlikely that any Pacific Islands country will become an Island version of Hollywood. Only one Island nation, Fiji, produces its own cinema material on a regular basis, and these are primarily documentaries and newsreels. **This fact forces Oceanic nations and territories to concentrate on cinema control -- censorship almost exclusively -- if they wish to have any say over the distribution and exhibition of this popular entertainment medium.**

In the Pacific, then, cinema flow will remain a one-way flow from and through the former metropolitan nations to the Pacific dependencies.

The movies made in the Pacific about the Pacific represent a small flow from the region out but the amount of these films as compared to all other films is minuscule.

There are few alternatives to censorship control available to Islanders. The general paucity of economic resources rules out any possibility of a regional film/television production center; the multiplicity of local languages also inhibits the economic feasibility of dubbing films into indigenous languages. And animosity between competitive theater owners almost guarantees that no local cinema exhibitor's association will be formed.

Communication and Cultural Imperialism

A result of the concerns raised by the free flow debate has been the appearance of what is called the communication/cultural imperialism response to those who argue for an unrestricted flow.

The communication imperialism thesis rests primarily on the model of imperialism developed by Galtung (1971). In his analysis, Galtung saw five different kinds of imperialism: economic, political, military, communication, and cultural. For the purposes of this study, the communication and cultural imperialism models will be concentrated on.

The Galtung model describes imperialism as a variety of relationships between Center nations (C) and Periphery nations (P). There are also intra-unit relationships between the center of the Center (cC), and the periphery of

THE FIVE TYPES OF IMPERIALISM

Type	Center nation provides	Periphery nation provides
Economic	processing, means of production	raw material, markets
Political	decisions models	obedience, imitators
Military	protection, means of destruction	discipline, traditional hardware
Communication	news, means of communication	events, passen- gers, goods
Cultural	teaching, means of creation- autonomy	learning, validation- dependence

Figure 3.
From Galtung: 1971, p. 92.

the Center (pC), and the center of the Periphery (cP), and the periphery of the Periphery (pP).

In this theoretical structure, Galtung recognizes a harmony of interests between the cC and the cP. There are also disharmonious relationships between the pC and the pP, and the cC and pC, and the cP and the pP.

This study offers a refinement of the Galtung model. The components remain the same but the relationships between the individual components have changed. Instead of a harmony of interests between Cc and Pc, there is empathic communication. The relationships between cC and pC, and pC and pP, and cP and pP, are now characterized as having non-empathic communication rather than a disharmony of interests.

The revised model is especially useful when Periphery nations are far removed physically from Center nations, as Pacific Island nations are from their metropolitan nations. This fact of physical distance of the periphery from the center, and of the pP from the pC, has important consequences for the various component relationships.

Galtung has the pC and the pP linked by a disharmonious relationship. The revised model, on the other hand, does not recognize any direct relationship between the two components.

Instead, the cC is linked to the pP through non-empathic communication, as in the case of films imported from the center to the periphery. In the revised model, the pC and the pP are linked through a series of relationships: pC to cC, and then either cC to cP to pP, or cC to pP. In either case, interests must pass through significant filters whose own interests

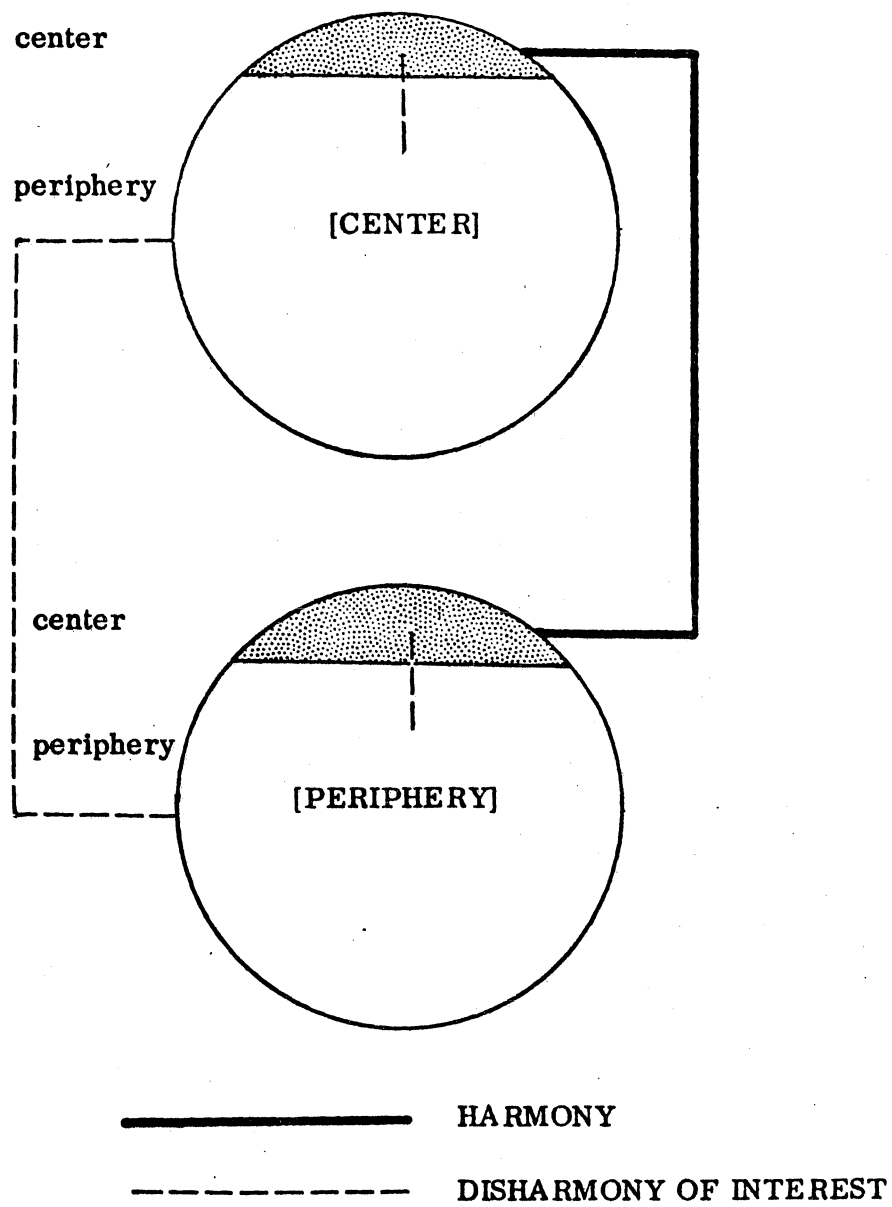


Figure 4. The Structure of Imperialism
From Galtung, 1971, p. 84

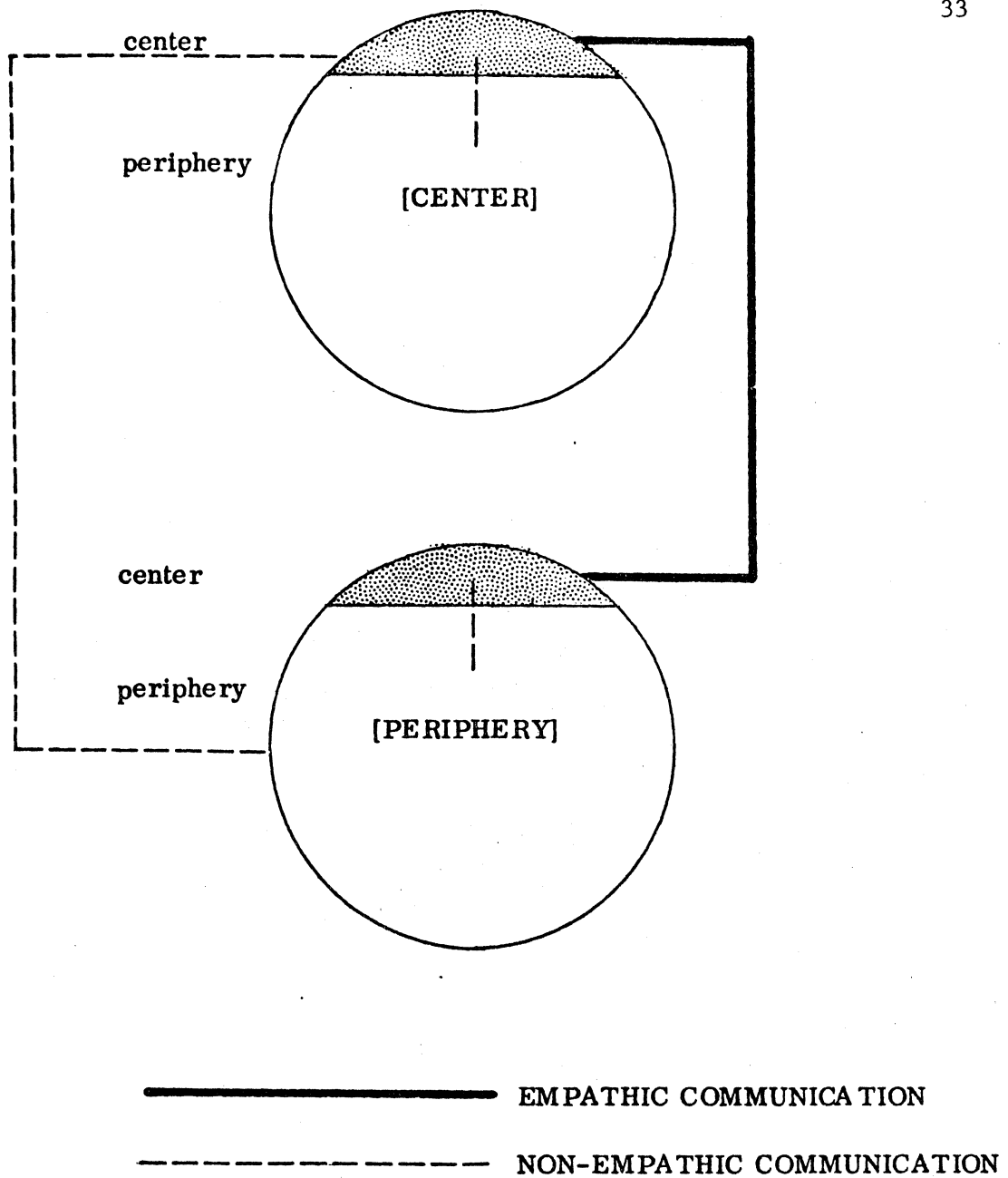


Figure 5. Revised Structure of Imperialism*

*This model was developed with the assistance of fellow Communication Institute grantee James H. French.

may not be compatible with either the pC or the pP.

This model's Pacific Island components will be explained in more detail in Chapter 5 - Distribution and Flow.

Related works of interest are those of Goulet (1971, 1971a, 1974). While they do not deal directly with communication imperialism, they are useful in further understanding the many ways cultural imperialism relationships can be developed. He gives clear examples of how aid programs, for example, can extend the political and cultural control of donor nations outside of their national borders.

Of the communication writings which have been based on the Galtung model, a group have been significant in that they have sought to combine the communication and cultural imperialism components. They include Beltran and de Cardona (1977), Lent (1974), Schiller (1971, 1974, 1976, 1977), Stauffer (1975), and Varis (1973, 1974, 1977).

In these writings, the communication component of the communication and cultural imperialism paradigm is usually presented as the technological component while the cultural component is presented as the material transmitted by the technology.

Of the works cited, Schiller's are the most useful in establishing a conceptual framework to analyze the relationship between communication imperialism and cultural imperialism. He bases his thesis on the idea of "authentic development which relates critical human consciousness to material needs" (Schiller, 1974, p. 116).

...the communications-cultural component in national life cannot be viewed as a marginal element in national policy formulation. What people believe, what they aspire to, and what moves them to act or not to act constitute an essential part of the community's living pattern. To permit this pattern to be subjected to external influence and control would seem unthinkable; yet, till recently, this has been the rule, not the exception. [p. 116]

It is obvious that Schiller's approach requires control at either a national level or a local level. This returns to the free flow debate and the desirability of such control.

Scholars such as Pool (1976) who oppose controls do so on the ground that national entities should facilitate, not inhibit, the interchange of opinions and ideas, because the communication of new information is essential for development. This is an oversimplification of their position but it does present the essence of the argument.

At the other end of the spectrum are those, such as Schiller, who argue that it is the countries which control communication between nations that are urging receiving (or dominated/dependent) countries to keep the communication channels open.

Schiller further argues that it is a curious mixture of personal rights extended under the First Amendment of the United States Constitution and property rights as defined by American business practice which is being presented as the primary reason for maintaining the present communication status quo. The multinational communication corporations, including the American film industry, believe that individual rights are applicable to corporate enterprises in the international sector (Schiller, pp. 40-42).

This presumes a corporate philosophy of international activity unencumbered by national communication or development policies. Given the present world political situation, it is doubtful whether the United States can maintain the same international clout it did after the Second World War when the "free flow" concept was first introduced.

Earlier Studies

Mention should be made here of some of the earlier works which have had a significant effect on understanding the nature of human communication, and its relationship to national development. They include Lerner and Schramm (1967), Lerner (1962), and Schramm and Roberts (1971), among others.

Newer volumes have shown that these scholars have adapted and revised their original positions, and this is to be expected in a discipline as dynamic as communication. Examples of this development include Lerner (1976) and Schramm and Lerner (1976). Their works are singled out because of the wide impact they have had on the study of communication.

Lerner's The Passing of Traditional Society established a model of development whereby modernization was seen as being achieved quickly through the introduction of sophisticated communication technology. Schramm (1977) essentially supports the theory that the main concern of communication in development is not necessarily the nature of technology but its application in the developmental process.

Later writers, including Lent (1974), Schiller (1976), and Stauffer (1975), have been concerned with the nature of the technology and the implicit

constraints sophisticated technology incurs in a country with a low level of highly sophisticated technology.

Censorship Studies

The United States has its own history of censorship, primarily of the cinema. But the word --- censorship --- is a difficult one for most American scholars to deal with.

Of the studies which have been done on cinema censorship, many have been non-American. These include Hunnings (1967) and Trevelyan (1975), and they have been more inclined toward recollections and anecdotes than empirically oriented research. The history of prior censorship is more active in Europe than in the United States, and thus one finds more accounts of snipping film and the like in those works. Similar tales can be found in American accounts, such as Schumach (1974) but these are on a lesser scale.

American censorship has usually been done through the licensing or denial of licenses of films and theaters, whereas other countries have a history of active prior censorship. In spite of recent attempts to have the courts sanction wide-ranging prior censorship in the United States, the American model is probably the exception rather than the rule in the case of international cinema censorship.

Attempts to place censorship in some international perspective are few. Harley's (1940) study is probably the best work, although the data are dated.

Essentially what can be said about censorship is that it does exist, there are large regional differences, and that regardless of how stringent

written guidelines may be, if they exist at all, the value orientation of an individual censor usually has a greater influence in determining what is shown, and what is not shown, on local movie theater screens.

Pacific Islands Communication

Lastly, it may be useful to examine the literature available on mass communication in the Pacific Islands.

For the cinema in particular, the available works are sparse. A large study in Polynesia by Keesing and Keesing (1956) is concerned with elite communication but it is an anthropological study, and consequently its primary concern is not mass media. Keesing and Keesing found that in Samoan society mass media use can, in part, be related to social standing.

The work which has been done on communication, especially by Richstad and McMillan (1975), is primarily descriptive. With so little work done elsewhere, the essential data collection and analysis for Pacific Islands communication is the primary focus of these works.

Richstad and McMillan (in press) have also developed a bibliography of Pacific Islands communication material, and much of the following is taken from the introduction to that work.

The number of references to television in the Pacific are large, and growing. Contrary to the popularly held belief, television is not just a possibility in the region. It is very much a reality in Hawaii, Guam, New Caledonia, Easter Island, Tahiti, American Samoa, and the Micronesian Islands of the Marianas, the Marshalls and Palau. There is also serious

talk of expanding television broadcasting to other Island groups.

Communication satellites are another rapidly expanding area, and the literature on the impact of satellites on remote Pacific Islands is growing.

There do not exist any comprehensive accounts of the development of the printed press in the region.

Another important area in which there have been few works done is the field of developmental philosophies of communication and change in the Pacific. The most notable works have been done at the East-West Communication Institute, and these include Richstad and McMillan (1974), Richstad, McMillan, and Barney (1973), and Lerner and Richstad (1976).

Of the even fewer works done by Islanders themselves Tuponunia, Crocombe, and Slatter (1975) and Vusoniwailala (1976) have been to date the most significant.

Vusoniwailala focuses on developing a unique Pacific ethos of development and relates the scale of social and economic activities to change.

He also finds the colonial heritage in the islands pervasive and believes it has serious consequences for Pacific Islanders.

The cultural impact of colonialism and imperialism was reinforced by technology envy which led us to self-doubt and cultural depreciation. Furthermore, colonialism is a communication system that presents cracked mirrors which distort reflections of our true selves.
[p. 7]

CHAPTER 4

METHODOLOGY

While catharsis has been strongly criticised, especially by the Surgeon General's Report, you have only to remember what happens in the Mount Hagen cinema to be made aware of the viability of the catharsis hypothesis. During a snake chase in a Tarzan film the audience destroyed the screen by throwing axes and spears at the fictional snake. Thus while the film aroused aggressive impulses it also allowed for a relatively painless release of aggressive energy while viewing.

(Noble and Morea, July 1976, p. 5)

Background

This study was put into a proposal form in December 1975. From that time until June 1976 the proposal was refined and the original survey forms reworked. With the assistance of the East-West Communication Institute, the Movie Theater Owner Survey was pretested on the island of Kauai with theater owners and managers and revisions in the survey were made before actual field use.

In January 1976 the researcher interviewed theater owners and managers on Majuro atoll in the Marshall Islands (Takeuchi, 1976). The results of this experience also helped to formulate a survey form.

Field work was completed from June 1976 to December 1976. The following Island groups were visited for periods ranging from seven to nine

days: American Samoa, Western Samoa, French Polynesia (Tahiti), Fiji, Tonga, New Caledonia, New Hebrides, Solomon Islands, Papua New Guinea, Nauru, Marshall Islands, Ponape, Truk, Guam, Yap, Palau Islands, and the Northern Mariana Islands. Australia and New Zealand were also visited to consult with censorship officials and others related to the cinema industry.

The study was designed as a descriptive study. Because of the paucity of data on commercial cinema in the Pacific, the researcher felt it was necessary to obtain as much of the basic status information as time and finances allowed. Thus, the orientation of the data is towards general and easily comparable data: number of seats, projection equipment, screening schedule, admission charges, origin of films shown, kinds of films shown, distributors used, audience make-up, effects of television on attendance, and censor board activities.

It was felt that censorship would be a major consideration but because there was so little information on Pacific censorship, it was difficult to construct a survey form for Island censors. It was also felt that any survey might unnecessarily bias the data to preconceived notions about censorship which the researcher held. In the field, the researcher was able to develop a set of questions which focused on the composition of the censor boards, the method of censorship, classification systems used, and the primary concerns of film censors.

Data Collection Methods

Movie Theater Information

Interviews with owners or managers of fixed commercial cinemas in each Island territory or nation were arranged through contacts developed before field work. Interviews usually lasted from forty-five minutes to an hour. In those cases where an individual owned more than one theater, the interview usually lasted longer.

Theater owners were asked about the length of their association with the business, the type of projection equipment their theater used, seating capacity and type, admission cost, and films that they screened. Additional data on audience make-up and censorship and television (if the area had the medium) were also collected.

The typology of films used was developed by the researcher. Observations of films exhibited in the Marshall Islands and on Saipan led the researcher to feel that the general range of films shown was limited. The typology, therefore, is heavily oriented toward "action" genre films. Serious drama, historical films and others were not included.

The study's typology proved satisfactory in almost all cases. Where theater owners or managers regularly screened films not included in the typology, he was able to list it as "other."

The movie theater owner survey, which was designed in Hawaii, turned out to be very similar to surveys conducted by film distributors serving the region. This was purely coincidental. However, this led in some cases to

exhibitors thinking the researcher represented a distribution firm.

Country tables found in Chapter 10 are patterned in part on the Unesco (1975) format, with expansion by the researcher.

Censorship Data

Data on censorship was obtained through interviews with censors in each Island location. Contact with censors was made either through the previously established contact or with the assistance of cinema owners and managers.

In Western Samoa, the Cook Islands, and Fiji arrangements were made to sit in on an actual censoring session. In those three areas, the researcher was able to listen to the censors debate the merits of the films screened, and in the case of Fiji, was present when a film was banned.

At the outset no set questionnaire was used, although after the first two locations the researcher established a set of questions which required little modification for each new location.

Other Interviews

Where it was possible, the researcher discussed commercial cinema in the Pacific region with others who had some relationship to the medium. This included government information officers, businessmen, and government officials who at one time had some dealings with the movies.

Because of the often repeated request for anonymity, no list of individuals consulted appears in the bibliography. Also, no mention is made of the individual being quoted in the text, unless the subject gave prior approval. The cinema business is a highly competitive one, and much of the information

on individual theaters, and sometimes on either clients or other theater owners, was given in confidence.

Other Data Collection Methods

Data for Niue and the Gilbert Islands were collected via a special PEACESAT (Pan Pacific Education and Communication Experiments by Satellite) exchange which took place between the Cook Islands, Niue, the Gilberts, and Honolulu. The researcher was at the Cook Islands terminal on Rarotonga.

The Niue data are complete due in large part to the fact that there are only two theaters on the island. The Gilbert Islands data, on the other hand, are not presented in Chapter 10 because the researcher felt that they were incomplete. Only one theater owner was able to participate from the Gilberts, and while he gave complete data for his theater the number of theaters in the Gilberts would have made his data alone misleading. However, he did establish that censorship was in effect in the Gilbert Islands, and that most distribution was through Guam rather than either New Zealand or Australia. This information is incorporated into the text where it is appropriate.

Organization of the Data

Data are presented in the text under the following chapter headings: Chapter 5: Distribution and Flow, Chapter 6: Exhibition Facilities, Chapter 7: Kinds of Films Screened, and Chapter 8: Censorship. Specific data for each country and regional tables are presented in Chapter 9.

Validity of Data

The methods of data collection had some inherent weaknesses. The following should be borne in mind.

Interviews with theater owners and managers was the method employed to obtain data. Attempts to solicit responses through the mail proved to be fruitless as the researcher discovered while on field work. * More importantly, the ability to have a personal exchange allowed the researcher to expand on the survey form and elicit a wider range of responses. The hospitality of the Island theater owners usually included a tour through his theater, and in some cases, free passes to films at that theater during the duration of the researcher's stay. The researcher hastens to add, though, that he has made every effort to not let such courtesies influence his analytical abilities.

One of the difficulties in dealing with the particular subject matter is the intense competitive atmosphere surrounding the cinema business in the Pacific Islands. Along with the expected business rivalries are unusually intense personal dislike for other major cinema owners and managers. Couple this dislike with a general reluctance to speak too candidly about their business, and the possibility of receiving invalid data is great.

However, the researcher discovered that two ways could be used to cross check data. One was discussing the general situation of cinema with other theater owners and managers, or more impartial government information

*In Tahiti, the researcher was unable to contact anyone at the SATEC offices, a major exhibition and distribution firm. The researcher left a letter and a survey form for the owner of SATEC asking that he mail it to Hawaii when he completed it. The form was never returned.

officers and others, who knew something of the events in question. It was also possible to use some Unesco (1975) and other data to double check cinema seating capacity and seating facilities and similar information. The other way was to develop a personal relationship with the exhibitor, and this was often done at parties the researcher was invited to, or over drinks at hotel bars.

CHAPTER 5

DISTRIBUTION AND FLOW

It is evident that by exporting its communication wares, the United States also exports its values and myths. Seen in this light against the background of empirical evidence, the "free flow" amounts largely to a one-directional flow, and the dominant element is commercial entertainment, which is merchandised as any commodity would be. Those who claim that such entertainment is devoid of informational content and therefore merely harmless fun simply are not in tune with reality. The myths of a nation are embodied just as strongly in its fiction as in its facts.

(Guback, 1976, p. 6)

Introduction

The distribution and flow patterns of cinema in the Pacific Islands follow, for the most part, the lines of communication established by each island's colonial experience.

The present cinema distribution patterns in the Pacific were established by the large American film companies following the Second World War (interview, New Zealand). The American firms established New Zealand, Australian, and French subsidiaries to handle their films. The use of the metropolitan centers as secondary distribution points appears to have been done because of political and transportation related factors.

The framework being used to examine distribution and flow is the revised model of imperialism. The revised model's components as they

apply to this study are concerned specifically with cinema in the Pacific Islands.

This chapter will examine the revised model as it applies to cinema in the Pacific, factors relating to distribution, and the different distribution and flow patterns.

The Revised Model

The Center represents a metropolitan nation which also serves as a distribution point for films entering the region. This could be New Zealand, Australia, the United States, France, or Guam.

The secondary distribution centers listed above are a link between the Periphery and the country-of-origin of films shown. For the Pacific, the United States and Japan, Hong Kong, and the Philippines are where most films originate.

The Periphery represents an Island nation; it receives films from the Center, circulates them through its internal distribution pattern, and returns them to the Center.

In both cases, the center of the Center and the center of the Periphery represent the elite groups within each society. Conversely, the periphery of the Center and the periphery of the Periphery represent those groups not included in the elite class structure.

Films are the medium of communication, and the links (or lack of them) represent the degree and nature of communication between the elite/non-elite components. This model develops empathic communication between the elite groups in the Center and in the Periphery. This relationship is indicated by

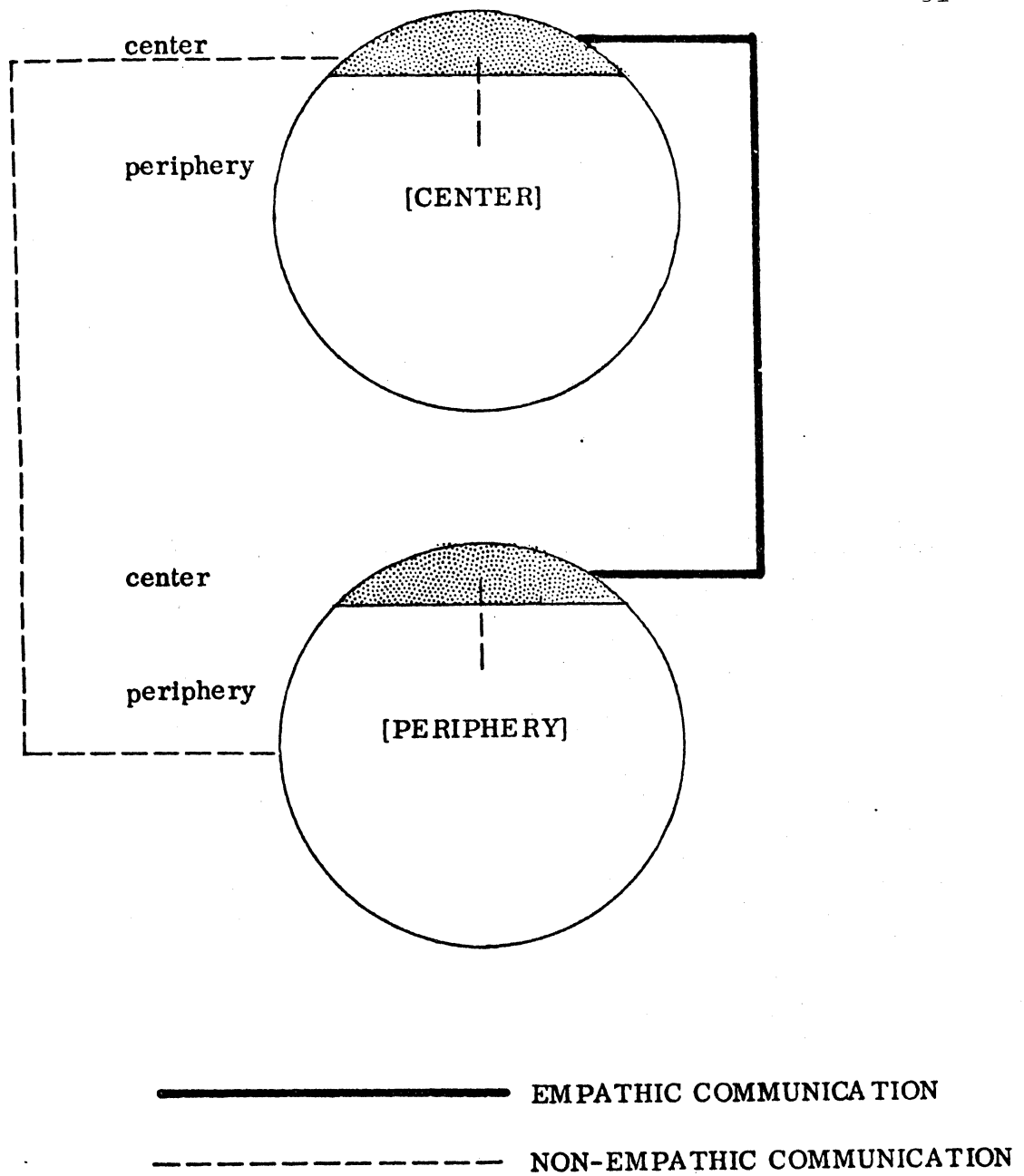


Figure 6. Revised Structure of Imperialism

a solid black line. The direction of the flow of communication is one way, from the center of the Center to the center of the Periphery. Common schooling, knowledge of a common language, and common values are all reasons for this empathic relationship.

Links between the center of the Center and the periphery of the Periphery are limited, and the communication is characterized by a lack of empathy. This is due to a lack of a common value structure, lack of a common language, and a lack of common experiential relations.

There are two additional relationships, although they are not of the same magnitude as the first two. Within both the Center and the Periphery, there are relationships between the center of the Center and the periphery of the Center, and the center of the Periphery and the periphery of the Periphery. These relationships are characterized by non-empathic communication.

When a film leaves the center for the periphery there is a greater possibility for empathic communication between the two elite groups, and less of a chance for empathic communication between the Center and the periphery of the Periphery. Using film as the communication medium, there is little communication between the periphery of either sphere. Film represents a one-way flow from the Center to the Periphery, and the values being transmitted by films are primarily Center oriented.

Factors Relating to Distribution

Distribution, in the sense it is being used here, shows where a film originates, and where it enters the region in question. Flow is the general

pattern of that movement both within the region as well as to and from the region.

Several clearly identifiable points serve as the secondary distribution centers for cinemas in the Pacific Islands. They are grouped, almost without exception, in either a former metropolitan country or a Pacific extension of a present colonial power.

The distribution network for the major American film producers was established in the Pacific Islands immediately after the Second World War (interview, New Zealand). The Pacific, with the exception of the French territories, was divided into three distribution spheres: American controlled Micronesia, the British areas in Polynesia and Melanesia, and the French areas of Polynesia and Melanesia.

Cinema distribution is a highly competitive business, and the producers want to insure that competition in the field does not lower the rentals on their films. What they do is assign the rights to their films, or in some cases, to specific films, to select distribution firms. This way, the film producer receives a fee for allowing a distributor to rent his films. He may also receive a percentage on the gross receipts of a film.

The distributor, in turn, rents his films to individual theaters, and in rare cases, to theater chains. On most second or third run films, theaters can rent a film for a flat rate. According to theater owners throughout the Pacific, an American western that is at least five years old will usually cost US \$75 for a two to four week period.

More recent, or first-run films, are almost always rented on a percentage basis. Under such an agreement, an exhibitor must pay the distributor

a guarantee and/or a percentage take of total gross receipts of a film.

The more popular a film, the greater will be the guarantee and percentage cut. For example, a film such as "Jaws" can command a 60% cut on gross receipts as well as a US \$1,000 and up guarantee on the part of the exhibitor (interview, American Samoa). If a film does poorly, a distributor can waive either the percentage take or the guarantee to retain clients.

The problem of trying to police this system on remote, and often inaccessible islands is complex. Even the major distributors located in New Zealand travel to the Pacific only two or three times a year if they are fortunate (interview, New Zealand). The smaller distributors located in the region are very lucky if they can visit their clients once a year.

"Bicycling" is probably the largest problem confronting film distributors dealing with the Pacific (interview, Saipan). Bicycling means that an exhibitor, without the permission of the distributor, takes a film to either another of his theaters, or a relative's theater, and takes either the entire gross or a percentage of the gross.

Often this will take the form of a theater exhibitor in a port town, with a four week rental on a film, showing the picture in town for a week, and then sending it to village cinemas for two weeks. When the unauthorized rural circuit is completed, he may show it again as the second bill in town, and then he ships it back to the distributor in Auckland or Guam.

The most obvious complaint distributors have is that they do not get a percentage of the gross receipts of the film's unauthorized circuit. Other problems occur. For example, the major fixed cinemas in Truk are located

on the island of Moen in the Truk lagoon. One distributor who deals with the Moen theaters lost an entire reel from a 16 mm film when it fell into the lagoon during a bicycling move to another island (interview, Saipan).

Among the factors distributors use to determine the rental of a film are the number of seats (total revenue possible) a theater has, the admission price, and the frequency of screening of films. The larger a theater and the more frequent the screenings usually mean a higher rental for a film. It should be remembered that there is no set formula to determine the rental charge, and economic conditions as well as good will can play a part.

As a means of double checking theater facilities, distributors can demand that they have representatives present when tickets are sold (interview, American Samoa). Distributors have also been known to send "undercover agents" to theaters to get audience estimates (interview, New Zealand).

When distributors visit their clients, the pressures on them can become intense. In addition to the expected wine-and-dine routine, distributors have received threats of bodily harm if specific deals were not agreed upon (interview, New Zealand). This appears to be especially true of the distribution companies which represent major American producers whose first-run films can usually draw large crowds.

What this has meant for the distributor/exhibitor relationship can easily be translated into dollars --- lots of dollars. A Bruce Lee film, for example, can fetch up to US \$1,000 for a two week run (interviews, Ponape and Cook Islands). Grade "B" kung-fu films, if it is possible to call them that, easily cost exhibitors US \$400 to \$500 for the same time period. It is

still a seller's market when it comes to kung-fu.

Kung-fu films began being screened in the Pacific in 1974 and they have been the biggest box office success stories for exhibitors across the region (interview, Saipan). This, according to Chalkley (1974), has been a world-wide phenomenon.

When distributors have a very popular film, such as a Bruce Lee film, they usually bid up the film. They do this by informing two or three theaters in one area that the film is available, and ask for the highest bid. This process has led to some films costing as much as US \$1,000 (interview, Guam). .

The highly competitive nature of the exhibition business has a serious effect on personal relations between theater owners on Pacific Islands. This commercial consideration makes it difficult for theater owners, sometimes only two or three on an island, to pool their resources and bargain as a unit for both the kind and costs of films. This is not a recent occurrence, and in places such as Tahiti and the Cook Islands where the theater families go back decades, the animosity remains strong.

Distribution Centers

It should be noted that the divisions American Micronesia, British Micronesia, British Polynesia, British Melanesia, French Polynesia, and French Melanesia are not meant to be indicators of their present political status. They are used to indicate an area's colonial ties, and it is a historical rather than a contemporary political division.

American-controlled Micronesia

There are three primary distribution centers serving the Trust Territory of the Pacific Islands and the American territory of Guam. For the Trust Territory, Guam is the central distribution center for both American and Asian films.

The representatives of American companies on Guam include Film Studio and Film International. Another American film distributor, not located on Guam, is J.M. Film Service of Saipan. J.M. also deals in Asian films, and the company runs its own theater on Saipan.

The major Asian (primarily kung-fu) film distributor is L and T Films of Guam. The company deals almost exclusively in Chinese films, and it is associated with a Hong Kong-based firm.

The company is run by two Chinese brothers who received their training in the business working for their father in Hong Kong. The company is known for the high rentals it charges, but since it is the major Asian martial arts for the Trust Territory, they have a virtual monopoly on the market. Willie Tan, one of the brothers, said that they were in the business of making as much money as possible, and they would continue to charge what the market would support (interview, Guam).

L and T also deals with areas outside of the Trust Territory. They have sent films to the Gilbert Islands and to Nauru on a regular basis. Occasionally films have been sent to Tonga, Fiji, and the Solomon Islands.

The company is anticipating changing tastes, and it is trying to acquire a library of American films. With the present market controlled by already

established American film distributors, they have been successful only in obtaining films ten to twenty years old.

The third major source of films for theaters on Guam and in the Trust Territory are various agents in the continental United States. Theaters on an individual basis maintain agents, usually located in California, to rent films for them. The reasons are not clear but many Trust Territory theaters rely on the services of the same agent in California.

Minor distribution centers for this area include independent companies in New York and Florida, and direct deals with producers in the Philippines and Japan.

In addition to J.M. Film Service on Saipan, a small independent on Yap, J and B Cinema Enterprise, distributes low-budget films to Yap, Palau, and to Truk. J.M. and J and B are the only independent Micronesian distributors in the Trust Territory.

British Micronesia

Nauru and the Gilbert Islands receive their films mainly from Guam and Saipan, and to a slightly lesser degree, from New Zealand and Australia. The physical proximity of Nauru and the Gilberts to the American-controlled Micronesian islands is the reason that the commercial cinema ties were established to Guam and Saipan. But the colonial ties also keep Nauru and the Gilberts within the fringes of the New Zealand/Australia cinema distribution sphere.

British Polynesia

New Zealand distributors located in Auckland dominate the former

British-controlled islands of Polynesia. This dominance also includes American Samoa and Fiji. While Fiji is located in a fringe area, it receives a few English language films from Australia, and most from New Zealand.

Fiji also is unusual because great numbers of Hindi language films are imported directly from India for Fiji's Indian-descent population.

There is some distribution within the region, and Fiji is the center for intra-Polynesian distribution. A group of Indian firms, Pala, Damodar, and Sharan are the major Fiji distributors. They deal primarily in the kung-fu genre films.

French Polynesia

All films entering French Polynesia come either directly from France, or from France through distributors in New Caledonia. The reason for this total reliance on France is that French Polynesia requires all films shown to be either subtitled in French, or dubbed in the metropolitan language.

French Melanesia

The New Hebrides and New Caledonia both receive their films directly from France. In the case of the New Hebrides, two theaters receive their films from France through the Hickson chain in New Caledonia. All films shown in commercial cinemas are in French; English language films are shown in the New Hebrides but they are at private clubs and are not intended for the public.

British Melanesia

For the Solomons and Papua New Guinea, Australian-based distributors

in Sydney are the primary suppliers of films. The Sydney distributors are the same companies, almost all American,* that are found in New Zealand. There are, in addition to the American companies, smaller New Zealand or Australian firms. As an example of the number and variety of distribution companies that can be found in a metropole, the following are the distribution firms located in Auckland, New Zealand:

1. Christian Audio Visual Society of New Zealand, Inc.
2. Cinema Holdings Ltd.
3. Cinema International Corporation NZ, Ltd.
4. Columbia Films NZ, Ltd.
5. McAlpine Film Productions, Ltd.
6. Metro Goldwyn Mayer
7. Phoenix Film Distributors, Ltd.
8. Sixteen Millimetre NZ, Ltd.
9. Television Film Distributors, Ltd.
10. Theatrical Film Distributors, Ltd.
11. Twentieth Century Fox Film NZ, Ltd.
12. United Artists Asia Pty., Ltd.
13. Warner Bros. NZ, Ltd.

As in Polynesia and Micronesia, there are small cinema distribution firms in Papua New Guinea but they play a small part in the total cinema

*While the companies in France, Australia, and New Zealand may have different names, they are all subsidiaries of the major American firms.

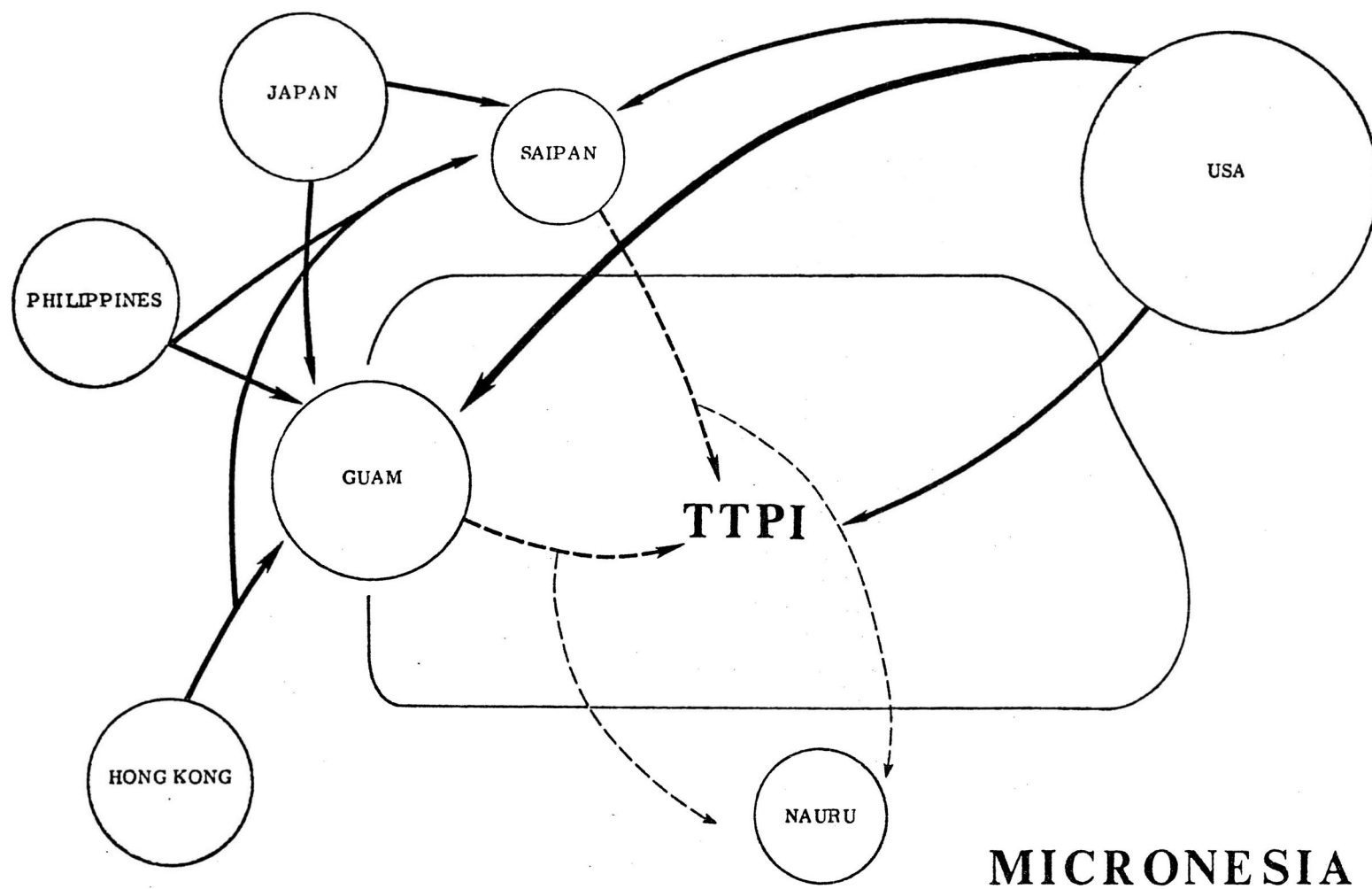
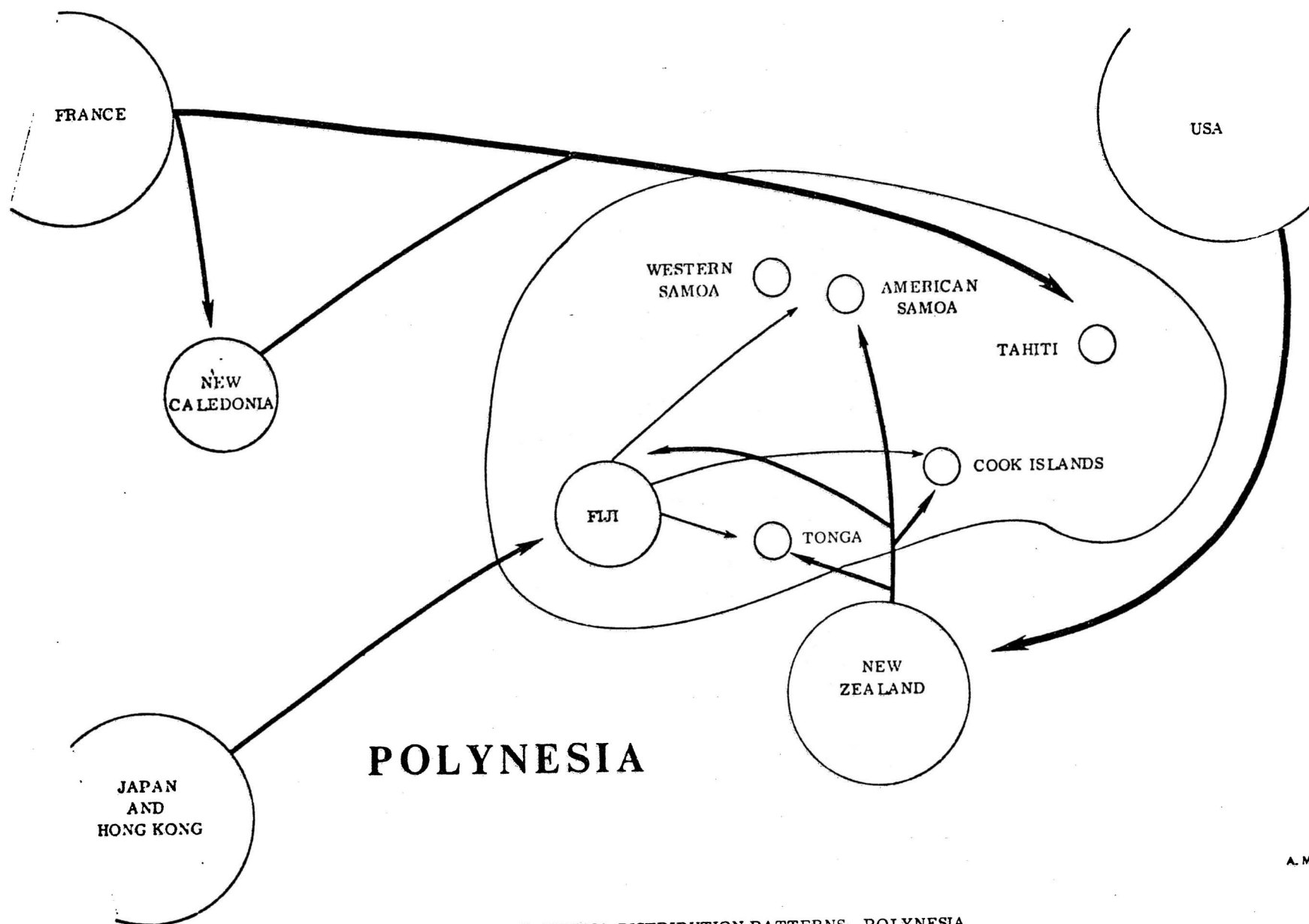
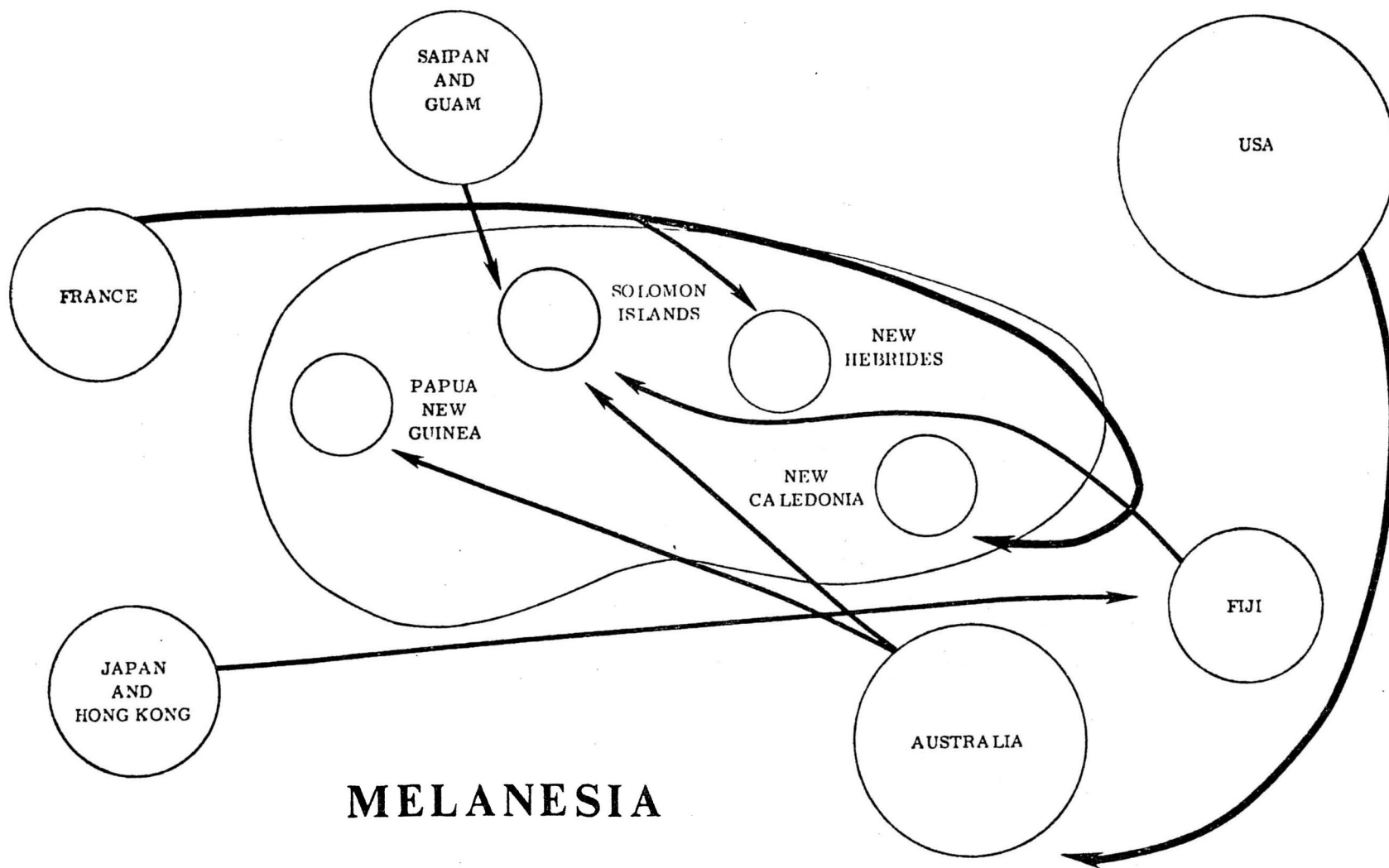


FIGURE 7. MAJOR CINEMA DISTRIBUTION PATTERNS: MICRONESIA



A. MIURA

FIGURE 8. MAJOR CINEMA DISTRIBUTION PATTERNS: POLYNESIA



MELANESIA

FIGURE 9. MAJOR CINEMA DISTRIBUTION PATTERNS: MELANESIA

A. MIURA

distribution system in both Papua New Guinea and the general British-Melanesian area.

Cinema Flow Patterns

American-controlled Micronesia

Films enter the region from independent producers in the United States, Japan, the Philippines, and Hong Kong. Almost all of them go to either Guam or Saipan. From there, films are distributed through the seven (including the Northern Marianas) administrative districts of the Trust Territory. A small number of films enter directly from the United States to individual theaters in the various districts.

The films circulate through the districts, and then are sent back to either Guam or Saipan where they are either stored (if purchased) or returned to the country-of-origin.

British-Micronesia

Nauru and the Gilberts receive their films from Guam and Saipan, and from New Zealand and Australia. The flow patterns are both north and south. Once a film has completed its circuit on either Nauru or in the Gilberts, it is returned to its country-of-origin.

British-Polynesia

Films are sent from the United States to New Zealand where they are redistributed throughout the Islands. When films are sent to countries, they are distributed through a network established by a local exhibitor, and then

returned to the distributors in New Zealand.

A smaller network is centered in Fiji. Hindi language films and Asian pictures enter British Polynesia through Fiji, and the Asian films are redistributed. The films complete local circuits, and are then returned to Fiji.

French-Polynesia

Films from France are sent to French Polynesia either directly or through New Caledonia to French Polynesia. Once films enter French Polynesia, they are circulated by individual exhibitors, and are returned to either France or New Caledonia.

French-Melanesia

Films from France are sent to the New Hebrides and New Caledonia directly from Paris. New Caledonia is also a distribution center, and some films are sent to the New Hebrides and French Polynesia, too. Once they circulate in an exhibitors local network, they are returned to distributors in either France or New Caledonia.

British-Melanesia

Films for the Solomon Islands and Papua New Guinea enter primarily from Australia. American films, sent from the United States, are sent to Australia where they, in turn, are sent to either the Solomons or Papua New Guinea.

Smaller distributors are located in Fiji (mainly for kung-fu which come from Hong Kong), and the Trust Territory of the Pacific Islands for the Solomons.

Flow Pattern Constraints

The nature of the Pacific Islands' communication and commercial ties determine the suppliers of their films. These ties, in turn, grow from the area's colonial history.

The United States clearly dominates the market. Even parts of "French" films entering New Caledonia, the New Hebrides, and French Polynesia are dubbed or subtitled American films, and according to Guback (1969), other films are at least partly American-financed.

The possibility of developing new cinema distribution centers for islands already tied to one center appears remote. The communication channels --- air routes, boat service, telephone connections --- are all from the metropolitan countries to the traditionally dependent island areas. There is little intra-regional communication connection.

The French areas will probably remain outside of the other areas, whether they be British or American, because of language differences.

There is also little prospect that the present flow patterns and distribution system will change. The film companies and the well-established network of distributors have a large stake in preserving the status-quo, and they control the system.

CHAPTER 6

EXHIBITION FACILITIES

Fifteen cent seats were in the middle. They were folding chairs with backs. Dime seats were wooden benches. No backs. Most everyone bought dime tickets. When the lights went out, the bench crowd slithered over to the chairs. Blink! The lights went on. Everybody scurried back to the benches. Lights out --- back to the seats. Lights on --- again a retreat. After three or four times the manager quit and started the show.

(Robinson, 1976, p. 67)

There seems to be a distinct pattern of fixed cinema facilities in the region. The urban cinemas of Polynesia and Melanesia have a greater number of 35 mm projectors and individual seating facilities than the theaters located in Micronesia. There are exceptions, of course, but as a general rule, the more sophisticated facilities are located in the southern Pacific. The researcher was unable to discern the reason for this particular pattern.

The type of projection equipment is of critical importance because it determines how quickly new film releases can be made available to Pacific theaters. According to an exhibitor/distributor, it can take up to two years for a popular new release to be available in a 16 mm print (interview, Saipan).

Of the region's urban areas, Micronesian "urban" centers (with the exception of Guam) are a far cry from the Polynesian towns of Apia or Papeete

or Port Moresby or Lae in Papua New Guinea. The type and sophistication of theaters seems to be an accurate indicator of the level of urbanization in the area; the more sophisticated the cinemas, generally the greater the sophistication and level of urbanization.

The findings of the Movie Theater Owner Survey suggest that throughout the region theaters are moving toward the American/European standards of comfort and of technical facilities. For example, taking the region as a whole, there are eighty-eight* 35 mm projectors in Pacific theaters as opposed to eighty-six 16 mm projectors. Of the eighty-six, fifty are located in the Trust Territory. There is only one reported 70 mm projector which is located in New Caledonia.

In terms of seating facilities, forty-seven theaters reported having individual seats for customers, twenty-three had bench seats, twelve had floor seating, and twenty-seven had balcony sections. The Trust Territory and Nauru accounted for eleven of the floor seating theaters, and for fourteen of the bench seat theaters.

The average price of a ticket in the Pacific is US \$1.35. The range is wide, however, and goes from a low of US \$.45 on Niue to a high of US \$3.12 in French Polynesia. The American territories (the Trust Territory, American Samoa, and Guam) have some of the most expensive theaters and tickets there average US \$1.17. The French territories, however, have the distinction of having the highest average priced tickets. New Caledonia and French Polynesia

*These figures do not include theaters in either Fiji or Papua New Guinea for which no data were obtained.

average US \$3.07 for a ticket!

With the exception of the French territories, which maintain a very high standard of physical comfort in their theaters, most Pacific Island cinemas do not feature plush cushioned seats and carpeted aisles. More often than not, when a theater says it has individual seats, it usually means it has folding chairs which were designed for convenience and not for comfort. Island theater owners, though, see the "Western" ideal as being desirable even though, as the researcher found, a comfortable mat on a clean floor would in most cases be more comfortable than the unforgiving wooden benches and straight backed chairs that many theaters have.

Most Pacific Island theaters have concrete floors and either wooden or corrugated metal walls. The cinemas in the larger urban areas are usually all concrete. The notable exception is the Johnston Theater in Tamuning, Guam. It is a large quonset hut which was built by the Navy after the Second World War, and it has withstood three major typhoons.

The older style tin roofed theater can still be found, although most of these are now located in the Trust Territory. These theaters usually have wooden benches, and on warm breezeless evenings, they can become quite uncomfortable. A heavy tropical shower can turn the corrugated metal into a stiff drumskin, and the entire theater reverberates with the echo of amplified raindrops pounding against the roof and the walls. Patrons lose any hope of hearing the soundtrack.

Almost all theater patrons in the Pacific are "local" in that few Europeans or Americans reportedly go to the movies regularly. If they do, they can usually be found in the balcony sections. This may, in part, be explained as a

hangover of a colonial mentality. But it can also be explained by the fact that balcony seats are usually less crowded (due to higher prices) and most Europeans and Americans seem uncomfortable in crowded areas. In other cases, the Europeans (and a growing group of Islanders) do not want to be showered with expended cigarette butts, soda cans, or chewing gum from above.

Audience Composition

Figure 10

Average age distribution of cinema audiences as determined and ranked by movie theater owners and managers. *

Ages	RANK				
	First	Second	Third	Fourth	Fifth
1-13	2	2	21	23	12
14-19	19	17	19	6	1
20-30	40	19	3	6	1
30-50	2	30	11	19	1
50 and above			8	7	42
TOTAL	63	68	62	61	57

*Figures represent number of theaters responding

Figure 11

Percentage distribution of cinema audiences
as determined and ranked by movie theater
owners and/or managers.

Ages	RANK				
	First	Second	Third	Fourth	Fifth
1-13	3%	3%	34%	38%	21%
14-19	30%	25%	31%	10%	2%
20-30	64%	28%	5%	10%	2%
30-50	3%	44%	18%	31%	2%
50 and above			12%	11%	73%

The data in Figure 10 shows that cinema audiences are primarily young, and the first two most frequent groups are between fourteen and thirty years old. This should not surprise anyone who has visited a Pacific theater and has seen the young audiences. The researcher, based on observing theater audiences throughout the region, concluded that cinemas are apparently popular places for adolescent and young adult couples to meet legitimately without undue pressure from elders.

However, in the Pacific, audiences are predominately male, as the data in Figure 12 clearly show. These data are based on estimates provided by theater owners and managers and represent total audience composition regardless of age.

Figure 12

Average percent sex distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	Males	Females
Audiences	60.2%	39.8%

The male/female discrepancy is even larger when explicit sex films are screened. Only eight countries reported screening explicit sex films on a regular basis. All were located in either French or American distribution areas.

Figure 13

Average sex distribution of cinema audiences for explicit sex films as determined and ranked by movie theater owners and managers.

	Males	Females
Audiences	88%	12%

Only the theaters in French Polynesia deviated from the average. There, theater owners and managers reported that females outnumbered males at explicit sex films by 55% to 45%. No explanation could be offered for this.

A detailed breakdown of these statistics by country can be found in Chapter 9.

Going To The Movies, Pacific Style

The ambience of Pacific Island theaters is an unforgettable experience. The researcher made note of some regional differences in movie going habits

and can offer only observational empirical evidence.

In most Micronesian theaters, the overwhelming aspect of non-film theater noise is the incessant snapping sound made by chewing gum. The pops and snaps maintain an almost regular tempo and are interrupted only during either comedy scenes or periods of great action.

During periods of extended dialogue, the noise level of the audience usually begins to rise until it is nearly impossible to hear the film. When an action scene begins a hush settles over the crowd. There are usually a good supply of young children, and like young children everywhere, they run up and down the aisles screaming and yelling throughout the movie.

The researcher recalls a particularly confusing evening at a Majuro theater* which was screening a film that had "mild" (i. e. some scenes of naked women, and some hand motions which suggested masturbation) sex scenes portrayed.

It was a Japanese film with illegible sub-titles, and it is doubtful that many in the crowded theater could either understand Japanese or read the flickering sub-titles. Within the period of about two minutes, during a particularly graphic scene, the laughter and tittering in the audience became quite pronounced.

Many young children, more than the normal quota, began to run up and down the aisles laughing and yelling. And in front of the researcher, a father perched his young baby girl over the side of an aisle chair and let her relieve herself in the aisle. The evening's entertainment occurred in the audience, not on the screen.

*Majuro atoll, Marshall Islands

Melanesian audiences, on the other hand, seem to express their emotions immediately, directly, and with a good deal of passion. In the New Hebrides at a town cinema in Vila, one of the evening's attractions (in French) was an Italian film called "Julius Caesar and the Pirates."

During a scene when Caesar was kissing the voluptuous female villain, and she was about to stab him in the back with a dagger, the audience literally exploded. Many of the Melanesian members of the audience stood up and pointed their fingers at the dagger, shouting and yelling. When Caesar grabbed the woman's hand, just before she plunged it into his back, gales of laughter and approval were heard.

Polynesian audiences, by comparison, seem rather sedate. As with most audiences in the region, films which portray sexual themes produce nervous laughter unlike American audiences which seem to become deadly silent.

In an Apia theater, for instance, during a scene in a futuristic film in which the main couple were in bed (with sheets to their necks), laughter and chuckling could be heard throughout the theater. It ended when the scene did.

In short, going to a movie in the Pacific is a distinctive experience. For those used to comfortable chairs, a concession stand stocked with candy bars and soft drinks, ushers with flashlights, and good acoustics, most Oceanic theaters can come as something of a shock. The rough benches, poor ventilation, poor acoustics, and an audience which "laughs at the wrong times" can turn a usually enjoyable evening into a disconcerting experience.

But for those who are used to the Island ambience in Pacific cinemas, the "distractions" become a part of the entire evening's entertainment. The

researcher suspects that this is the same attitude most Island audiences have,
too.

CHAPTER 7

KINDS OF FILMS SCREENED

The reasons for the success of all these films [kung-fu] are easy to see: simple plots, fast tempo, and the triumph of virtue against evil. We are not, even now, so cynical that we cannot dream of such a world. Melodramatic, maybe --- but these plots answer the deep longing in all of us for that happy time when the 'baddies' are vanquished, and we ride off into the sunset with our virtuous companion at our side.

(Chalkley, 1974, p. 14)

For a film to be successful in the Pacific Islands it must be an "action" genre film. For years, the American westerns were the most popular films along with such stand-bys as the Tarzan movies, Zorro, the secret agent films, and war movies. Since the early 1970's a new force, the kung-fu film, has been tremendously successful. Theater owners throughout the region report that one kung-fu film or another (but usually a Bruce Lee film) has been their most successful.

The major reason for this is the language barrier. Without a fairly sophisticated understanding of English or French, it is difficult to follow complex plots which are dependent upon dialogue. Even comedy needs a thorough understanding of the language being used, and this is one reason why most comedy films, other than the slap stick variety, do so poorly in the region.

Films Screened: Country of Origin

Figure 14

Number of theaters which ascribed
certain ranks to the frequency of
films screened by country of origin.

Country of Origin	RANK			
	First	Second	Third	Fourth
United States	46	20	1	
China/Hong Kong	16	25	14	3
France	5	11		
Japan	2	1	11	6
United Kingdom		2	2	4
Philippines		5	12	10
Italy		11		
Total number of theaters responded	69	64	60	23

Not all of the 69 fixed cinemas this study lists answered the above question as the total figures indicate. Using the figures given, the percentage breakdown of the country of origin of the four most popular countries is shown in Figure 15.

Figure 15

Reported percent of shown films by country
of origin in 69 Pacific Island theaters.

Country of Origin	Percent
United States	66%
China/Hong Kong	23%
Philippines	7%
Japan	2%

The data clearly emphasizes the predominant role the United States plays in the cinema fare of the Pacific Islands. In Figure 15, 66% of the theaters which ranked countries for this question listed the United States as being the largest single source of films. The distribution patterns of films, as explained in Chapter 5, show that these films enter the region from New Zealand, Australia, France, and Guam. The data present here shows that the original source of films shown is predominantly American, and is Asian (Chinese/Hong Kong) to a lesser extent (23%).

The role of the Chinese/Hong Kong film is significant in that it seems to represent the first time a non-Western country has played a large role in the contemporary Pacific Islands cinema system. Indications are, however, that the popularity of the kung-fu genre is waning, and it is unclear what effect this will have on future distribution links to Asia. Presently, though, Chinese/Hong Kong and American films account for 89% of all films by country of origin shown in the Pacific.

This does not mean that Island audiences are not capable of understanding sophisticated films. In Tonga when the "Godfather" was shown in the main town of Nuku'alofa, it did very poorly. Yet when it was shown in a rural cinema with Tongan narration (the sound track was turned down) the film did very well, and the exhibitor reported a full house two nights in a row (interview, Tonga).

A similar occurrence on Saipan also supplies evidence that if movies show familiar scenes, audiences can identify with the movie regardless of the language. John Matsumoto, an exhibitor/distributor on Saipan, bought the rights to a Japanese movie shot on Guam and Saipan. He paid US \$3,000 to have the film dubbed into English, and the film, a Japanese version of "Love Story" has been well received by Micronesian audiences (interview, Saipan).

The popularity of film stars is another indication of the tastes Islanders have for movies. In the 1920's and 1930's, Cook Island audiences were so taken with the popular stars of the time that Douglas Fairbanks and Mary Pickford, among others, had their own Maori names (interview, Cook Islands). In a more contemporary vein, birth records in the Trust Territory indicate that many new babies are being named "Bruce Lee" or derivations of the kung-fu star's name (interview, Honolulu).

Because of censorship regulations, most areas in the southern Pacific do not screen explicit sex films. The notable exceptions are New Caledonia, and to a lesser extent, French Polynesia. The Trust Territory has a number of theaters that screen "late shows." Guam has two theaters which screen such films on a regular basis.

Films Screened: Kinds Shown

The specific types of films being screened gives an indication of the general tastes of Island audiences. Using the number of theaters as an indicator of the popularity of specific types of films, the tastes of audiences on a regional basis are as follows:

Figure 16

Popularity of certain kinds of films as reported and ranked by theater owners and managers.

Kind of Film	First	Second	Third	Fourth
Westerns	9	26	13	7
Kung-fu	33	7	5	9
Secret Agent	6	5	15	4
Crime/Police	13	7	5	12
Sex	1		10	11
Horror	1			
Comedy		2	9	3
War	1	2	1	2
Total	64	49	58	48

The four most frequent groups listed are all "action" oriented films - the westerns, kung-fu, secret agent thrillers, and the crime/police stories. Ranking the films by their percentage* of the total types of films shown,

*Figures based on Figure 16 respondents for first choice column (64).

the results are:

Figure 17

Overall percentage ranking of the kinds
of films shown as determined by theater
owners and managers

Kung-fu	51%
Secret Agent	20%
Westerns	14%
Crime/Police	9%
Sex	2%
War	2%

Films Screened: Specific Kinds of Films

Sex and comedy films break the pattern of action films but it should be noted that the definition of all of the film categories is flexible. This is particularly relevant to the categories sex and comedy because what might be called sexually explicit in one part of the region, for example, might be considered as being quite permissible in another part. Therefore, it should be assumed that sex refers to films with explicit nudity and depictions of intercourse, and that comedy refers to films in which the predominant thematic concern is the humorous depiction of the human condition.

A close examination of the separate country tables (Chapter 9) will reveal that it is primarily in the American territories that films with a predominant sexual theme are screened publicly on a regular basis.

Theater owners recognize the popularity of the action films, and this leads to the often bitter attempts to acquire the rights to particularly exciting films. The bidding system used by distributors, which is described in Chapter 5, is perhaps the best example of this.

Some theater owners also recognize an obligation to screen films which, while not popular, are considered to be "quality" films. There is a limited market, primarily the Europeans and Western-educated Pacific Islanders, for films of a more cerebral nature. But because the profit margin for these types of films is so limited, if it exists at all, most theater owners are reluctant to ask for them from their distributors. A theater owner on Tahiti said that he would gladly show films by Ingmar Bergman and other intellectually oriented directors but he needs a financial cushion to make up for the lost revenue. His answer is to show more films with explicit sex. Tahiti film censors, however, do not appear very willing to go along with this approach (interview, Tahiti).

Theater owners are given the option of selecting from a group of films offered by distributors. According to a theater owner in the Cook Islands, most Pacific Island theaters are offered a limited selection of films which are usually at least five years old (interview, Cook Islands).

A distributor in New Zealand said that distributors try to offer a balance of recent and older films for their clients. He did admit, however, that it is sometimes difficult to find an acceptable balance, and that it is often convenient for distributors to circulate as many of their older films as they can (interview, New Zealand).

Pacific theaters, therefore, are faced with either accepting what the distributors offer or having nothing to show at all. Theaters are businesses, and their owners are not in the business of losing money.

Non-feature Films Shown

Mention should be made of the non-feature films screened at some Pacific Island theaters. With the exception of the Trust Territory of the Pacific Islands, all countries included in this study have advertisements for local and international firms. These are usually shown during intermissions. Advertisements range from non-narrated slides touting local tailor shops to very slick filmed advertisements for Japanese cars, Pepsi Cola, and French cosmetics.

A particularly striking advertisement was a Pepsi commercial, done in French, showing the soccer star Pele in action. The researcher saw the commercial in the New Hebrides, and both the catchy jingle, in French and Pele seemed to go over well with the New Hebridean audience.

There is only one country, Fiji, which produces its own films on a regular basis. The Fiji Film Unit, in the Ministry of Information, films documentaries and newsreels of interest to Fiji audiences. These films are loaned to Fiji theaters without charge by the Film Unit (interview, Fiji).

Trailers, or advertisements for upcoming attractions are shown at most theaters.

Film Types: An Overview

The data supports the generally held assumptions that action films are the most popular in the Pacific region. This has considerable effect on the censorship issue because most of the action genre films have a considerable amount of blood and gore, and usually a little bit of soft core pornography thrown in, too.

The categories this study uses are not meant to be definitive and there are many examples of other types of films being well received. Biblical films, and to a lesser extent, love stories seem to do well. But on the whole, theater owners know that their chances of turning a handsome profit (or at least a profit of some kind) are better if they show one of the four major action film types: kung-fu, westerns, crime/police films, or the James Bond inspired secret agent thrillers.

CHAPTER 8

CENSORSHIP

Nous, nous sommes contre toutes
les censures, d'ou qu'elles viennent.

La Depeche De Tahiti
November 2, 1976, p. 4

Introduction

The question of whether films have any social effect is really academic in the Pacific Islands. The great majority of governments in the region already assume that films do cause effect, and they have established censor programs to control the cinema. Of the eighteen Island groups examined, sixteen maintain active censorship programs. Island governments perceive effect, and they act on their perceptions.

The general concerns of the various censor programs are similar. However, there are differences in the composition and charter of these censor programs. Oceanic censor activities run from Fiji's at one extreme, which has nineteen assistant censors and an appeals board, to Nauru, which assigns all censorship responsibilities to the Secretary of Justice.

Explicit sex and violence in films are the primary concerns of Island censors. This should not be unusual as sex and violence have traditionally been the major focus of censors world wide (see Randall, 1968; Trevelyan,

1973).

There are distinct variations in this pattern, though. Political and racial violence, rather than sexual themes, are the major concern of censors in New Caledonia, the New Hebrides, and to a lesser extent in Papua New Guinea. Violence in kung-fu movies is of no apparent consequence to Western Samoan censors but in Fiji the Asian martial arts films have been banned since 1975.

The lack of censorship in a place like Guam has manifested itself in having two of the largest fixed cinemas devoted almost entirely to sexually explicit films. While American Samoa has no official censorship, community pressure remains strong and a theater owner struggling to maintain a profit margin (due to a poor location and the impact of television) speaks of forming a special "club" with a season ticket for films with explicit sex (interview, American Samoa). He believes such a club will be acceptable and will not incur additional community pressures.

Censorship Patterns

Non-official Censorship Areas

In the Trust Territory, an American administration may be one reason that no official censor program has ever been established. Most other Pacific areas had boards during their colonial period and maintained them following self-government or independence.

Some areas in Micronesia have unofficial censorship but the power and influence of community and church leaders are beginning to wane in the face

of economic considerations. The Marshall Islands are probably the best example of an area where unofficial censorship maintains some influence.

A number of efforts have been made to establish regular screenings of explicit sex films on Majuro atoll but these attempts have not lasted for more than a few months. There appears to be a number of reasons for this.

The most important is the social ostracism an exhibitor would receive, both from church and community leaders and perhaps from relatives. There is also an "embarrassment factor" which cannot be discounted. The "late shows," as these kinds of movies are called, are usually characterized by dark theater entrances and one, perhaps two, weak lights near the ticket window. People rush in from the shadows just before a film is scheduled to start, and patrons have been known to become very upset if a theater manager turns on the lights inside the theater before the audience have had a chance to slip back into the evening shadows (interview, Marshall Islands).

This same behavior pattern is found throughout the Trust Territory, although it appears to be the strongest in the Marshalls. Even on Saipan a few years ago, when one of the theaters screened sexually explicit films, patrons were known to park their cars two and three streets away from the theater to avoid being recognized (interview, Saipan).

The pressures of informal censorship are also present because of tabu relationships. That is, if someone knows that a tabu relative is in the audience of an explicit sex film, he (or she) must leave if they must defer to that relative. This serves to inhibit people from attending these films, especially women who must deal with both the tabu requirements as well as the "shame"

factor. The data in Chapter 6 shows that attendance at these kinds of films is heavily male.

Officials have begun to take a closer look at the kinds of movies being screened. Ponape's District Legislature in 1975 tried to prevent the screening of "obscene" films but no one could adequately define obscene. The police raided a theater, and the late shows stopped for a period of time. However, within a few months they were back and the theaters were as busy as ever (interview, Ponape).

On Saipan, the Legislature in 1977 introduced a measure to censor television programs (not the cinema) but as of this writing, no word was available on the status of that measure.

In spite of, or perhaps because of these efforts to institute formal controls on movies the trend is definitely toward showing as much explicit sex as the community will allow. Community standards seem to become more flexible as the novelty of explicit sex films wears off.

Changes are possible, and on Saipan one movie theater owner has stopped showing sexually explicit films. He felt that his family would get a "bad name" if he continued to screen them (interview, Saipan).

There does not appear to be any serious concern about kung-fu films, and other films which have excessive amounts of physical violence. Theater owners, and apparently most local officials, view these as being entertainment and nothing more.

On Guam, the lack of any restrictions on cinema content has resulted in the screening of films with very explicit sexual themes and scenes. An

attempt by some members of the Guam legislature to pass a cinema censorship ordinance in 1975 was not successful (interview, Guam).

American Samoa has no official censorship but community and church leaders exert a very strong influence and have prevented the regular screening of films with explicit sex. It should be noted, though, that all films shown in American Samoa are sent from distributors located in New Zealand. The fairly strict censorship policies of New Zealand play an important role in pre-censoring films shown in American Samoa. This relationship will be explained later in this chapter.

Theater owners in American Samoa face a compounded problem: they must deal with television programs and movies shown over the two channels of KVZK-TV, and they must try to induce audiences to drive to their fairly remote cinemas. High land prices have prevented them from building in the heavily populated Pago Pago area.

Official Censorship Areas

Official censorship of films is a fact of life for all Pacific Island groups included in this study except for the previously mentioned American territories. The island areas which maintain some form of cinema censorship are:

1. Western Samoa
2. French Polynesia
3. Cook Islands
4. Tonga
5. Fiji
6. Niue

7. New Caledonia
8. New Hebrides
9. Solomon Islands
10. Papua New Guinea
11. Nauru
12. Gilbert Islands

In most cases, censors or censor boards were established during the period of colonial administration for those areas now self-governing or independent. Often, the statutes have been incorporated much as they were during the colonial government.

The majority of censors in the Pacific Islands are nationals, although in a few places expatriates still serve as censors. The usual reason is that they are supposed to represent the European community which most people acknowledge does not attend many local cinema programs (interview, Fiji). In Nauru, the only censor is an expatriate but he does draw on "local" advice.

As a general rule, censors are appointed by the government and are usually paid a fee based on the number of films they preview. In some places, such as Western Samoa, members clearly represent highly political appointments. In other areas, public officials, usually either the Chief of Police or the chief customs officer, serve on censor boards as the chairman.

In all areas censors are supposed to review (by previewing or reading synopses of films) all films intended for public screening. In practice this is not always the case, and censors tend to spend most of their time reviewing films with either sex or violence. If objectionable scenes or language is found, censors can either have those scenes cut from the film or they can ban the film altogether.

Of course, any cuts that are made in a film (literally taking out all objectional frames and splicing the film together again) are supposed to be replaced by exhibitors when a film leaves the country. This is not always the case.

In Fiji, for example, the researcher with the cooperation of the Fiji Film Censor Office was able to examine a four drawer file cabinet full of cuts, some just a few frames, some at least fifteen to twenty minutes in length, and banned publicity stills and posters. These cuts, in some cases, were for films which had been originally censored ten years before (interview, Fiji).

The cuts usually had scenes of sexual intercourse, naked males and females, or other scenes related to sexual relations. Some cuts had no objectionable visual matter, and the researcher was told that these contained language the censors felt was not acceptable.

Publicity material is also censored in Fiji, and explicit posters or glossy stills filled two file cabinet drawers. The researcher also witnessed the inspection of publicity material. In one case, where the poster had pictures of women with exposed breasts, the exhibitor was required to paste paper over the objectionable areas.

Exhibitors are not always as careful as the law requires in keeping banned publicity material out of public view. At one theater in Suva, the researcher examined the publicity stills for a particular film. When the researcher examined glossy photos banned by the Film Censor Office, he discovered some of the same photographs which that very morning were on

public display at the theater.

The process of censoring a film calls for censors to view a film, and then determine what classification it should receive, and what scenes, if any, should be removed. The researcher was able to observe actual censor sessions in Western Samoa, the Cook Islands, and in Fiji. To give an idea of how the censoring system translates into actual censoring, it may be useful to present the observations of the researcher at each location.

Western Samoa

In Western Samoa, the researcher viewed a joint Australian/Hong Kong production called "The Man From Hong Kong." The plot centered around a young and handsome Chinese man who goes to Australia to look into the death of a friend. He subsequently becomes involved with a young and beautiful Australian woman who is killed by the same crime syndicate in Sydney. As anyone who has seen a kung-fu film knows, the hero must be morally right, and he must be fighting to avenge a great wrong. Other scenes in the film included a hang-glider ride across Sydney, and the usual footage of flying feet.

Two of Western Samoa's three censors were there, both of them men. During one scene, when the hero and the girlfriend were kissing, the exhibitor instructed his projectionist to block the picture with a piece of cardboard. The sound came through, though, and everyone in the theater heard the kissing and passionate breathing. Everyone included several young children, one of whom appeared to be related to one of the censors. The film received a

R 18 certificate which means that no one under eighteen is permitted to view the film. No cuts were made.

Cook Islands

In the Cook Islands, four of the censors viewed three films in one evening. The session ran from 6:30 o'clock in the evening until midnight without a break. The films were "Jaws" and a Japanese and a Chinese martial arts film. "Jaws" was passed without any cuts, although the warning that the film may upset young children was added to posters. The Chinese film was about a Thai/Chinese and his Chinese half-brother who were reunited. It was passed without any cuts. The Japanese film, a modern detective story, included a very bloody suicide scene, and the censors ordered that removed. These decisions were made at the end of the screening session outside of the theater under a midnight moon. The censors huddled together and discussed their notes, and then let the exhibitor know their decision.

Fiji

Fiji is unique in the Pacific in that it is the only censor program to have written instructions as to what is permissible and what is not in cinema. The researcher, unfortunately, was not allowed access to the instructions. No reason was given for this decision, although the researcher was told it came from the Secretary of the Ministry for Urban Development, Housing, and Social Welfare.

During the Fiji censor session, held at the private screening room of a Fiji exhibitor, three censors (the chief censor, and two assistants) watched

an American film called "Welcome Home, Brother Charley." It was a film about a black street youth who, among other things in this confusing story, was set up for a drug bust and in the process of being arrested was sexually abused by the white arresting officer because the youth was having an affair with the officer's wife. The plot went from bad to worse. The film included several graphic sex scenes, many shots of naked women, and it turned out the plot centered around the convict's ability to extend, through intense mental concentration, the size of his sexual organ and strangle the other officers and the judge who sent him to jail. In the end, "the system" beats him, and his girlfriend urges him to jump to his death. Which he does.

The censors included the Indian chief censor, a retired civil servant, and two women, one Chinese and the other Fijian. When the film ended, they decided to ban the film outright saying there was no value in the film.

Censorship Standards

In all cases in the Pacific, local cinema censorship boards use metropolitan-defined standards for films. This is also the case in the American territories where the rating system used in the United States is applied.

In the islands of former British Polynesia, the New Zealand certificate standard is used. In French Polynesia and New Caledonia and the New Hebrides, age restrictions are used. In the islands of British Melanesia, Australian cinema standards are used. In the case of Nauru, an isolated example, the chief censor there has established his own rating system. And in Fiji, the

censor board uses the New Zealand certificate system and also employs a segregated sex certificate which means that only males or females can watch the film. The New Zealand censor has also used this rating.

The New Zealand certificate system has five ratings. The certificates, according to McIntosh (1974), are:

- S certificate:** Approves a film for general exhibition, but the censor makes special recommendation. The primary and most positive use of this classification is when the censor recommends films such as those made by the Children's Film Foundation in the United Kingdom as being "Specially suitable for children's entertainment." Other recommendations given with the S certificate are usually of a negative nature and intend to act as a warning.
- G certificate:** Approves a film for general exhibition without qualification. The classification indicates that, in the opinion of the censor, there is nothing in the film as a whole which will be harmful to the average normal person, including children over seven, but it has never been intended to convey that such films are suitable for children.
- Y certificate:** Approved for general exhibition but carries the recommendation "Recommended as suitable for persons 13 and over." Persons of any age may attend films with this classification, and it must be made clear that this general recommendation is not intended to prevent the attendance of persons under 13, but rather to indicate that it is more suitable for persons over that age.
- A certificate:** Approved for general exhibition but recommended as suitable for adults only. Persons of any age may attend "A" films but the censor is giving a general recommendation that the film is suitable for persons 16 and over.
- R certificate:** Mandatorily restricts attendance at cinemas to a specified age group. The lowest age restriction is to persons 13 and over. The main purpose of the restricted classification is that it enables the censor to pass films which would have to be heavily cut if children were able to attend.

The Australian rating system for the cinema is as follows:

- G: General interest films, suitable for the entire family
- M: Mature audiences
- NRC: Not recommended for children
- R: Films with an "R" rating are restricted to specified age groups. These films are not allowed into Papua New Guinea, the Melanesian area which makes the greatest use of Australian distributors, by the PNG censor board.

The American rating system for the cinema is as follows:

- G: General interest films, suitable for the entire family
- PG: Parental guidance suggested, may be unsuitable for children under the age of 13*
- R: Children under 17 must be accompanied by an adult parent or guardian**
- X: Restricted to adults 17 (in some locations 18) and over

The application of these standards, when they are used in a censorship situation, is done under very subjective circumstances. Therefore, it is possible for censors to abuse their authority.

In the Cook Islands, for example, during the early 1950's when the Zorro movies were very popular, a group of youngsters wore masks and with homemade swords proceeded to turn over trash cans and cause similar havoc on Rarotonga. The censor, then the Superintendent of Police, immediately banned any movie in which a masked figure appeared. This continued for many years (interview, Cook Islands).

*Formerly incorporated "M" rating.

**In some areas an R rating applies to persons 18 and younger.

There is also the question of individual rights versus community rights. This study does not attempt to place one over the other. However, this study does recognize the problem of groups of people in isolated cultural settings who are faced with the spectre of their primary source of mass media entertainment being dominated and controlled by forces outside of their cultural setting. The focus of the study is on the group-to-group communication ties, and not necessarily on the individual ties within the groups.

Metropolitan Censorship Standards

An important aspect of the Island censorship issue is the role of metropolitan censorship standards in the Island decision making process. It is clear that in the case of Melanesia and Polynesia, the metropolitan standards of France, New Zealand, and Australia are the accepted standards of the various Island cinema censorship systems.

In Papua New Guinea, for instance, the chief censor relies on the Australian ratings and more often than not will not bother to have a film reviewed if he feels the Australian rating is adequate (interview, Papua New Guinea).

In the Cook Islands, the censor board usually only reviews those films from New Zealand which carry either an A certificate or a R certificate. Films without New Zealand certificates, such as those from Fiji, are almost always reviewed (interview, Cook Islands).

In Fiji, the chief censor said that the board usually does not bother with New Zealand films because Fiji uses the same standards as New Zealand

does (interview, Fiji).

In all areas with censorship, by the time films reach the public they have gone through two censorship systems: one in a metropolitan country, and again at a local censor board.

The issue here is not so much that Pacific censors may be more conservative (or liberal) than their counterparts in Sydney, Wellington, or Paris. Rather, it is that the films which reach Island censors have already been altered and remade to fit the standards of the metropolitan societies, and thus the real choice of Pacific peoples to define for themselves what standards they want to use has been lessened.

Metropolitan Censorship

Douglas C. McIntosh, New Zealand's film censor for seventeen years, said in an interview shortly before his death in December, 1976 that his first responsibility was to censor films for the New Zealand situation. And while the population of New Zealand includes many Polynesians, his censorship efforts were not concerned with the Pacific Islands.

This is, of course, understandable in the New Zealand context. It is the present distribution system, established after the Second World War, which gives the metropolitan censors in New Zealand, Australia, and France so much say over what Pacific Islanders do not see.

This system of metropolitan prior censorship is a striking example of how metropolitan tastes and cultural values determine in advance what the Islands will see in their films.

Using the example of New Zealand, all films which are intended for exhibition in New Zealand are the same ones which go to areas in the South Pacific that are served by New Zealand based distributors. All films intended for public screening in New Zealand must pass the censor, and thus, New Zealand's censor is in effect censoring all films which eventually are sent to the Pacific Islands.

This system of prior censorship will continue as long as the present distribution system is maintained.

Many censors in the areas served by New Zealand will quickly accede to the New Zealand censor's certificates. Apparently most feel that the New Zealand standards are acceptable as Island standards, too. There was no evidence available to suggest that this trend would change in the near future.

In the case of Papua New Guinea, the Australian censor board standards are followed almost religiously by the PNG censors. Any film with a Restricted rating automatically does not enter the country, and other films that have sexually suggestive scenes may be reviewed by the PNG board in Port Moresby.

While censor boards may now be staffed primarily by locals, the standards they use are still tied very much to the metropolitan standards. And on top of that, all of the films they receive from the metropolises have already been censored by metropolitan censors. In terms of censorship, the ties are still very much in evidence.

CHAPTER 9

COUNTRY DATA

The results of the Movie Theater Owner Survey are presented in the following tables. Data has been compiled for the country as a whole, and no attempt is made to break down the data on a theater by theater basis.

Regional tables for television, censorship, and cinema facilities are located at the beginning of the Chapter.

Each country table has a short introduction which gives some of the highlights of commercial cinema in each country. In some cases, the introduction details some of the difficulties faced in data collection in that country.

The presentation of the data in table form was based on the survey form, and the categories used relate to the major components of the survey.

Analysis of the data is found in Chapters 5 through 8.

TABLE 1: REGIONAL CINEMA FACILITIES

	NUMBER OF FIXED CINEMAS	TOTAL SEAT. CAPAC.	SEATS PER 1,000 PEOPLE	PROJECTION EQUIPMENT	SEATING FACILITIES	ADMISSION CHARGE GIVEN IN US \$
AMERICAN SAMOA	3	1,530	51	16mm - 2 35mm - 6	Ind. seat: 3 Bal. seat: 2	\$ 1.00
COOK ISLANDS	7	2,754	141	16mm - 5 35mm - 12	Ben. seat: 5 Ind. seat: 3 Bal. seat: 4	\$.56
FIJI	37	17,470	30	N.A.	N.A.	\$ 1.13
FRENCH POLYNESIA	10	3,650	28	35mm - 14	Ind. seat: 6 Bal. seat: 2	\$ 3.12
GUAM	6	4,780	43	16mm - 2 35mm - 12	Ind. seat: 6 Bal. seat: 1	\$ 3.00
NAURU	5	1,950	278	16mm - 6 35mm - 6	Flr. seat: 4 Ind. seat: 4	\$.92
NEW CALEDONIA	9	4,389	37	16mm - 1 35mm - 18 70mm - 1	Ind. seat: 7	\$ 3.03
NEW HEBRIDES	4	1,820	19	16mm - 4 35mm - 8	Ind. seat: 4	\$ 1.53
NIUE	1	200	50	16mm - 2	All seat: 1	\$.45
PAPUA NEW GUINEA	13	7,305	2	N.A.	N.A.	N.A.
SOLOMON ISLANDS	2	900	4	16mm - 4 35mm - 4	Ind. seat: 2	\$.60
TONGA	3	1,700	18	16mm - 6 35mm - 6	Ben. seat: 2 Ind. seat: 1 Bal. seat: 3	\$.48
TRUST TERRITORY	25	7,300	61	16mm - 50 35mm - 7	Flr. :7; Ben. :14 Ind. :9; Bal. :12	\$ 1.22
WESTERN SAMOA	3	2,000	13	16mm - 4 35mm - 4	Ben. :1; Ind. :2 Bal. :3	\$.52

TABLE 2: REGIONAL TELEVISION PATTERNS

	INTRODUCTION OF TELEVISION	NUMBER OF RECEIVERS	RECEIVERS PER 1,000 PEOPLE	HOURS OF OPER.: MON. TO FRI.	HOURS OF OPER.: SAT. TO SUN.	CINEMA ATTENDANCE IMPACT OF TV
AMERICAN SAMOA	1964	3,800 (est.)	126	3 pm - 11:30 pm	9 am - 11:30 pm 3 pm - 11:30 pm	FALLEN 50%
COOK ISLANDS	NO TELEVISION					
FIJI	NO TELEVISION					
FRENCH POLYNESIA	1970	12,000	92	5 pm - 10:30 pm	SAME AS M-F	FALLEN 42%
GUAM	1956	42,000	800	4:30pm - 10:30pm	SAME AS M-F	FALLEN 50%
NAURU	NO TELEVISION					
NEW CALEDONIA	1965	800	6	4:30pm - 10:30pm	SAME AS M-F	FALLEN 46%
NEW HEBRIDES	NO TELEVISION					
NIUE	NO TELEVISION					
PAPUA NEW GUINEA	NO TELEVISION					
SOLOMON ISLANDS	NO TELEVISION					
TONGA	NO TELEVISION					
TRUST TERRITORY	1970-Marianas 1975-Marshalls	N.A. 450	N.A. 17	5 pm - 11 pm 3 pm - 11 pm	12:30 pm - 11 pm SAME AS M-F	FALLEN 25% FALLEN 45%
WESTERN SAMOA	1964-(Am. Sam.)	4,000	26	SEE AM. SAM.	SEE AM. SAM.	FALLEN 16%

TABLE 3: REGIONAL CENSORSHIP PATTERNS

	OFFICIAL CINEMA CENSOR PROGRAM	COMPOSITION OF CENSOR PROGRAM	METHOD OF CENSORSHIP	WRITTEN GUIDE- LINES IN USE?	CENSORSHIP RATING SYSTEM	MAJOR CENSOR- SHIP CONCERNS
AMERICAN SAMOA	NO					
COOK ISLANDS	YES	6; APPOINTED	PREVIEW	NO	NEW ZEALAND	EXPLICIT SEX; VIOLENCE
FIJI	YES	20; APPOINTED 6; APPEALS	PREVIEW	YES	NEW ZEALAND	EXPLICIT SEX; VIOLENCE
FRENCH POLYNESIA	YES	8-9; APPOINTED	PREVIEW	NO	AGE LIMITS	EXPLICIT SEX;
GUAM	NO					
NAURU	YES	1; APPOINTED	PREVIEW	NO	AGE LIMITS	EXPLICIT SEX; SOME VIOLENCE
NEW CALEDONIA	YES	10; APPOINTED	PREVIEW	NO	AGE LIMITS	RACIAL AND POLITICAL VIOLENCE
NEW HEBRIDES	YES	2; APPOINTED	PREVIEW	NO	AGE LIMITS	RACIAL AND POLITICAL VIOLENCE
NIUE	YES	3; APPOINTED	PREVIEW	NO	NEW ZEALAND	VIOLENCE; SEX
PAPUA NEW GUINEA	YES	7; APPOINTED 1; APPEALS	PREVIEW	NO	AUSTRALIAN	RACIAL VIOLENCE; EXPLICIT SEX
SOLOMON ISLANDS	YES	N.A.	PREVIEW	N.A.	AUSTRALIAN	EXPLICIT SEX; RACIAL VIOLENCE
TONGA	YES	9; APPOINTED	PREVIEW	NO	NEW ZEALAND	EXPLICIT SEX; VIOLENCE
TRUST TERRITORY	NO					
WESTERN SAMOA	YES	3; APPOINTED	PREVIEW	NO	NEW ZEALAND	EXPLICIT SEX

American Samoa

American Samoa is a lonely outpost of American colonialism in the South Pacific. Unlike every other Island country in the Southern and Southwestern Pacific, American Samoa is the only area to not have an official censorship program. This appears to be due in part to the apparent reluctance of American administrators to establish official censorship of mass media.

There is, to be sure, unofficial censorship. Most of this is done by local community and church leaders and it has effectively prevented the three fixed cinemas in American Samoa from regularly screening films with explicit sex --- something they would like to do to increase lagging attendance figures.

There have been cases of unofficial government censorship, the most notable example being the exploits of former Governor John Haydon in temporarily closing down KVZK-TV for showing a television movie he thought was unacceptable for public viewing. Haydon vaulted a locked fence to enter the station, and it was reported that many Samoans were upset not that the program was being shown but that they did not find out how the movie ended.

Television has had a serious impact on cinema attendance in American Samoa. As with most areas in which television has been introduced, cinema attendance is estimated to have fallen 50%. Two television channels are broadcast--- one showing entertainment programs of the National Broadcasting Company (NBC) and the other showing programs by the Public Broadcasting Service (PBS). According to a survey conducted in 1976 for KVZK-TV, 20% of all Samoan viewers reported watching television before 3 p.m. when only

school broadcasting and "Sesame Street" are shown (Schramm, 1977, p. 1).

As with audiences in the United States, Samoan audiences preferred action oriented television programs, the most popular being "Police Woman,"

"Police Story," "NFL Football" and "Boxing from the Olympic" (Schramm, 1977, p. 2).

This correlates with the data given by theater owners who reported that kung-fu, westerns, secret agent, and crime/police films (in that order) were the most popular with American Samoan audiences.

While American Samoa may be an American "outpost," it is definitely within the New Zealand controlled distribution network as are other non-French Island groups in Polynesia.

The generally poor state of the movie business on American Samoa can be explained in part by the serious impact television has made on movie attendance. Other reasons include the poor locations of the three fixed cinemas (none are near the densely populated Pago Pago area) and the diversions provided by other entertainment activities, such as church sponsored bingo.

The most serious threat to movies seems to be bingo. It was reported that some people will bring relatives to bingo games and buy one hundred cards at \$1 a card (interview, American Samoa). Theater owners apparently have not attempted to host their own bingo games, as some theaters in the United States used to do.

Table 4: American Samoa

General Information

Population: 30,000

Government: United States Territory

Total land area: 197 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 3 theaters

Total seating capacity: 1,530 seats

Number of seats per 1,000 people: 51 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 2

35mm - 6

Seating facilities:

Individual seats - 3 theaters

Balcony seats - 2 theaters

Admission charge:

Average cost for three theaters is US \$1 per show (usually two films). Price may increase if rental for a specific film is high; in some cases, admission has been as high as US \$6.

Frequency of screening:

All week - 1 theater

Tuesday and Wednesday only - 1 theater

Saturday and Sunday only - 1 theater

One showing per film per day - 3 theaters

Three showings per film per day (Friday and Saturday only)
- 1 theater

Four showings per film per day (Sunday only) - 1 theater

Table 4

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States	1	2		
China/Hong Kong	2*	1		
Japan	2*		1	
United Kingdom				1
Philippines			2	

*Two theaters listed Japanese and Chinese/Hong Kong films with the same ranking.

Popularity of certain kinds of films as determined and ranked by theater owners and managers. **

	First	Second	Third	Fourth
Westerns			2	
Kung-fu	2			
Secret Agent		2		
Crime/Police				2

**Only two theaters provided data in this format. The other theater owner said, "80% are drama, 20% are kung-fu."

Table 4

Cinemas: Distribution Sources

Location of major distributors:

All are located in New Zealand. They include
 20th Century Fox, Columbia/Warner, International
 Films, Photographic Wholesales, Cinema Inter-
 national Corporation, 16 MM, United Artists.

Cinemas: Audience Composition

Average age distribution of cinema
 audiences as determined and ranked
 by movie theater owners and managers.

	First	Second	Third	Fourth	Fifth
1-13				2	
14-19		2			
20-30	2				
30-50			2		
50 and above					2

Average sex distribution of cinema
 audiences as determined and ranked
 by movie theater owners and managers.

	Males	Females
Audiences	73.3%	26.6%

Table 4

Cinemas: Status and Impact of Television

Year television was introduced:

1964; operating two transmitters

Number of receivers:

3,800 estimated in use

Receivers per 1,000 people:

126.6 receivers

Hours of operation:

Monday to Friday - 3 p.m. to 11:30 p.m.

Saturday to Sunday - 9 a.m. to 11:30 p.m. (Sat.)

3 p.m. to 11:00 p.m. (Sun.)

Estimated cinema attendance impact
by movie theater owners and managers
of television programming by percentage.

Cinemas	Fallen	Remained Stable	Gone Up
1	50%		
2	50%		
3	50%		

Response of theater owners and
managers to the impact of television
programming.

	Cinemas 1	2	3
Show more kung-fu		x	x
Show higher quality films	x		
Increase advertising	x		

Table 4

Cinemas: Film Censor Activities

Composition of censor system:

There is no official film censor program in American Samoa. However, community leaders primarily through the churches carry considerable influence, and they have prevented cinemas from screening on a regular basis films with explicit sex scenes.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Haleck's West Theater (Pavaiai);
Haleck Theater Corporation

Faletifaga (Leone); Pago Pago Cinemas, Inc.

Faletifaga (Lepua); Pago Pago Cinemas, Inc.

Cook Islands

Cook Islanders appear to be among the most avid movie goers in the Pacific. The number of theaters (seven) on Rarotonga alone accounts for 141 seats per 1,000 people, a very high figure. This is high by any standards, and it is one of the highest in the Pacific.

All seven theaters are owned by two families and the feuding and rivalry between the two families is high. Outside of the Avarua area, most of the other Rarotonga theaters are low key affairs, and some serve as copra sheds, too.

Distribution ties are to New Zealand for English language films. Kung-fu films come from film distributors based in Fiji.

There is no television in the Cooks, and other than the experiments being carried out by Stuart Kingan, Cook Islands Scientific Officer there is no reception of television broadcasts.

The Cook Islands censor board is made up of six censors and they serve without compensation. The various church denominations on Rarotonga choose a representative to the board, and he seems to carry substantial weight in the censor board's decision making process. Other members are primarily from the government.

One of the statutes concerning the cinema states that no school age children can attend films in the Cooks if there is school the next day. This has forced all of the theaters to not show films regularly during the week. When the weekends come, though, the children are out in force. The researcher witnessed the crowds at a religious movie being offered free of charge in Avarua. Children

literally thronged the streets, and it was estimated that over 900 people squeezed into a theater designed to hold 700.

The Cooks use the New Zealand dollar. At the time the researcher conducted his field work, the New Zealand dollar was worth US \$.98. Cook Island theater admission prices are the most reasonable in the region, given the quality of their theaters, and average US \$.56.

Table 5: Cook Islands

General Information

Population: 19,500

Government: Self-governing in association with
New Zealand

Total land area: 234 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 7 theaters

Total seating capacity: 2,754 seats

Number of seats per 1,000 people: 141 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 5

35mm - 12

Seating facilities:

Bench seats - 5 theaters

Individual seats - 3 theaters

Balcony seats - 4 theaters

Admission charge:

Adult tickets average US \$.51 for a non-balcony seat. Balcony seats average US \$.61. Children pay an average of US \$.25 for a non-balcony seat, and the same as adults for a balcony seat.

Table 5

Cinemas: Theater Facilities (cont.)

Frequency of screening:

Four times a week: 2 theaters

Three times a week: 2 theaters

Two times a week: 3 theaters

One showing per film per show: 6 theaters

Two showings per film per show: 1 theater

Screenings of films on Rarotonga are flexible, depending on the schedule of other theaters, and consequently the specific days theaters screen films changes depending on the needs and moods of theater owners and managers.

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third
United States	7		
China/Hong Kong		4	3
United Kingdom		4	3

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns		3	4	
Kung-fu	7			
Secret Agent			3	
Sex			4	

Table 5

Cinemas: Distribution Sources

Location of major distributors:

Major film distributors are located in New Zealand and Fiji. For New Zealand, they include: Courage-Odion, Columbia/Warner, Metro-Goldwyn-Mayer, United Artists, 16 MM, 20th Century Fox, Cinema International Corporation, Jason Films, New Zealand Films Service. For Fiji, they include: Pala Brothers, Damodar, Sharan.

A small concern in Pago Pago, American Samoa, XYZ Corporation, also deals to a lesser extent with the Cook Islands.

Cinemas: Audience Composition

Average age distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	First	Second	Third	Fourth	Fifth
1-13			3		
14-19		3			
20-30	3				
30-50				3	
50 and above					3

Average sex distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	Males	Females
Audiences	50%	50%

Table 5

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting in the Cook Islands.

Cinemas: Film Censor Activities

Composition of censor system:

The Cook Islands film censor board is made up of six censors who serve without compensation. The Superintendent of Police, who used to be the only censor, acts as the chairman of the board. The various church groups in the Cooks elect one member to serve on the board. Other members include the Director of Tertiary Education, the Secretary of Education, the Secretary of Health, and a medical officer. At the time this study was completed, the board members were:

Chairman: Fred Goodwin, Superintendent of Police
 Ngerteina Puna, Secretary of Education
 Tui Short, Director of Tertiary Education
 Larry Price, church representative
 (member of the Mormon Church)
 Dr. Ngaei Tou, Secretary of Health
 Dr. Manea Tamarua, medical officer

Method of censorship:

Members of the board preview all films intended for screening in public cinemas. There are no written guidelines, and individual censors rely on subjective standards. Group consensus determines the rating, and the number of scenes removed, if any, a film will receive. Films are usually previewed in theaters on evenings when there is no public screening.

Censorship classification system:

The Cook Islands board uses the New Zealand film rating system.

Table 5

Cinemas: Film Censor Activities (cont.)

Primary film censor concerns:

The Cook Islands film censors are primarily concerned about sex, and to a lesser extent, violence in films. However, as a rule, the board will follow the New Zealand rating on films, and will usually not bother to preview films which carry a New Zealand G certificate. Films from distributors in Fiji receive close scrutiny as these are usually the Asian kung-fu genre films.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Victory Theater (Avarua); T.J. Browne, Ltd.
 Sunset Theater (n.a.); T.J. Browne, Ltd.
 Sunflower Theater (n.a.); T.J. Browne, Ltd.
 Empire Theater (Avarua); Empire Proprietors
 Aorangi Theater (Aorangi); Empire Proprietors
 Kent Hall (Titikava); Empire Proprietors
 Turangi Theater (n.a.); Empire Proprietors

Fiji

The data for Fiji, as the table shows, are heavily oriented toward censor information and are lacking in facilities data. The researcher was faced with either trying to cover everything poorly or trying to cover a few areas well.

The Fiji Censor Office was very cooperative, and the researcher decided to work with the censors during the nine days he spent in Suva. Thus, the Country Overview datum for seating capacity is from Unesco (1975). The number of theaters is from material the researcher obtained in American Samoa. Figures given represent only those fixed cinemas on Viti Levu and Vanua Levu.

A list of all films shown in 1975 in Fiji, their distributor and exhibitor, and their censor board rating can be found in Appendix.

Fiji is unique in the South Pacific because of the large number of Hindi language films the theaters import for Fiji's Indian population. According to theater owners, the Hindi films, which make up about a third of all films shown in Fiji, are the most profitable.

Fiji is also unique in that it is the only country in the Pacific to use written guidelines for its censors.

At the time the field work for this study was conducted, the exchange rate on the Fijian dollar to the American dollar was F \$1 = US \$.86. The average movie theater ticket for the Suva area is US \$1.13.

Table 6: Fiji

General Information

Population: 569,000

Government: Independent

Total land area: 18,272 sq. km.

Cinemas: Country Overview

Number of fixed cinemas*: 37 theaters

Total seating capacity: 17,470

Number of seats per 1,000 people: 30.7

*Figure is for the islands of Viti Levu, and Vanua Levu only.

Cinemas: Theater Facilities

Projection equipment:

Please refer to introduction

Seating facilities:

Please refer to introduction

Admission charge:

Average cost for theaters in the Suva area is US \$1.13.

Frequency of screening:

Please refer to introduction

Cinemas: Films Shown

For a complete breakdown of the films shown in Fiji in 1975, please refer to the Appendix.

Table 6

Cinemas: Distribution Sources

Location of major distributors:

Because Fiji acts as a distribution center as well as a receiver, films enter from most major sources. For English language films, New Zealand dominates most of the imports. These firms include: Columbia/Warner, Universal, 20th Century Fox, New Zealand Film Service, 16 MM, United Artists, Columbia International Corporation. To a lesser extent, Australia provides some of the English language films.

Other minor distribution centers include Guam, Japan, and the United States. However, these represent a very small part of the English language total.

For Hindi language films, Fijian distributors receive their films directly from independent producers in India.

Because of the ban on kung-fu films, Chinese language films are not imported for screening in Fiji. However, local distributors continue to offer kung-fu films for other Pacific Islands' cinemas outside of Fiji.

Cinemas: Audience Composition

Please refer to introduction

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting in Fiji.

Table 6

Cinemas: Film Censor Activities

Composition of censor system:

The Fiji film censor system is two-tiered. There are nineteen assistant censors, and a chief censor, who are responsible for previewing all films shown in Fiji. In a strict technical sense, this includes films imported for private screenings but in practice the censors view only those films intended for commercial presentation. Should an exhibitor challenge a decision made by censors (usually two or three censors view a film), he can appeal to the Film Control Board which is composed of a chairman and five members. The Board usually backs up the censors, although there have been cases where the Board either changed the rating given a film or reinstated cuts ordered by the censors.

All assistant censors, the chief censor, and members of the Film Control Board are responsible to the Minister for Urban Development, Housing, and Social Welfare.

In addition, all members of the Film Control Board, the chief censor, and the assistant censors are appointed and serve for two year terms. Assistant censors and the chief censor are compensated for each film they screen.

At the time this study was completed, the chief censor, and the assistant censors were:

E= European

I= Indian

F= Fijian

C= Chinese

Chief Censor: Mr. D. Sukhu (I)

Assistant Censors: Suva

Mr. S. P. Bidesi (I)

Mr. T. Vuetilovoni (F)

Mrs. F. Sang (C)

Mr. H. Raza (I)

Mr. Laisiasa Nanlumatua (F)

Mrs. Grace Deoki (I)

Lady Davila Ganilau (F)

Table 6

Cinemas: Film Censor Activities (cont.)

Mrs. Sheila Nandan (I)
 Mrs. Sugra Sahay (I)
 Mrs. P. Johnson (E)
 Mrs. F. Emberson (E)
 Mr. Ranga Reddy (I)
 Mrs. C. Katonivualiku (E)
 Mr. Laisiasa Bulamaibau (F)
 Mr. Urupeni Senibulu (F)
 Mr. Devakar Prasad (F)

Assistant Censors: Lautoka

Mrs. Laure Barratt (E)
 Mrs. Dorothy Walker (E)
 Mr. G. R. Bhola (I)

Film Censor Secretary:

Mr. Jale Yaumai (F)

The members of the Film Control Board at the time this study was completed were:

Chairman: Mr. Jim Ah Koy (F)

Mr. Taniela Colamoto (F)
 Mr. Narain Singh Niranjana (I)
 Mr. Liladhar Pala (I)
 Mrs. Davila Walker (F)

Film Control Board Secretary:

Mr. Jone Dakuvula (F)

Method of censorship:

The secretary of the film censors, in cooperation with the film exhibitors, will arrange to have two or three censors view a film. Exhibitors tell the secretary what films they have for review, and the secretary calls censors. All publicity material for each film is also reviewed. After viewing a film, censors determine what rating a film will have, and what cuts, if any, need to be made. One member of the group usually fills out the necessary classification forms at the Film Censor Office. Exhibitors may appeal the decision of the censors to the Film Control Board. Films

Table 6

Cinemas: Film Censor Activities (cont.)

are censored at theaters, or in the private screening rooms of exhibitors, if they are 35mm films. Most 16mm films are screened at the Film Censor Office.

Censorship classification system:

Fiji uses the New Zealand film rating system.

Primary film censor concerns:

Fiji censors are very concerned with sex, and violence (especially racial violence). In addition, all kung-fu films have been banned in Fiji since 1975. The censors operate under written guidelines, but in practice the subjective judgments of individual censors usually prevail over their written instructions. The guidelines were not available for inspection; however, censors said that the rules were fairly strict especially about nudity and sex.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Viti Levu

Suva:

New Lilac Theater; Pala Brothers
 Lilac Mini Theater; Pala Brothers
 Phoenix Theater; Sharan Brothers
 State Theater; Sharan Brothers
 Regal Theater; Kwong Tiy & Co., Ltd.
 Century Theater; Damodar Brothers
 Raiwaqa (A) Theater; Damodar Brothers
 Raiwaqa (B) Theater; Damodar Brothers
 Ajanta Theater; R.D. Singh

Airport:

Airport Theater; Airport Authorities

Ba:

Civic Theater; Sharan Brothers
 Metro Theater; Ragho Parsad
 Rex Theater; Devi Dass & Co.

Table 6

Cinemas: Name and Location (cont.)

Lautoka:

Mayfair Theater; Sharan Brothers

Globe Theater; Majraj

Lunar Theater; Kisan Sang Society

Nadi:

Globe Theater; C.G. Patel

West End Theater; Jubbar Khan

Roxy Theater; M. Khan

Nausori:

Empire Theater; R.N. Patel & Ibrahim

Regent Theater; Sharan Brothers

Navua:

Laxmi Talkies; Ghelabhai & Sons

Raki Raki:

Raki Raki Theater; Munilal

Sigatoka:

Cinema Royal Theater; Bakar Ali

Victory Theater; Raj Ali

Tavua:

Apsara; H.B. Patel Brothers

Paramount Theater; Marolin & Co.

Vatukoula:

Emperor Theater; Vatukuola Gold Mines

Vanua LevuLabasa:

Diamond Theater; Macuata Theater Company

Majestic Theater; Jagannath Nanhu Jaduram

Elite Theater; South Pacific Theater Co.

Levuka:

Liberty Theater; L. Ranchod & Co.

Townhall Theater; Town Council

Savu Savu:

Columbia Theater; Gariba Jwala Parsad

Wairiki:

180 Meridian Theater; Ambaram Davaram Fakir

Somo Somo Theater; ADF

Vunahall Theater; Mahadeo & Sons

French Polynesia

Because of its French ties, French Polynesia (Society Islands, Tuamotu Archipelago, Austral Islands, Gambier Islands, Marquesas Islands) is out of the New Zealand distribution network which dominates other Polynesian islands. All films come directly from either France, or from France through New Caledonia.

The main reason for this reliance on French sources is that the Censor Board requires all films shown in French Polynesia to either be dubbed in French or have French subtitles.

Cinema data given for French Polynesia are for fixed cinemas on Tahiti and Raiatea only. The researcher was unable to obtain data on other fixed cinemas within the group.

Censorship activities concentrate on explicit sex primarily. Little attention is given to violence. It appears that pressures from community and church groups in French Polynesia are causing the board to take a second look at films they would have otherwise approved. Still, what the board considers permissible is far more lenient than what other Polynesian censors permit to be screened.

The cost of living is high in French Polynesia, and the average price of a movie ticket is US \$3.12. At the time field work for French Polynesia was completed, a US \$1 = 86 French Pacific Francs (CFP).

Table 7: French Polynesia

General Information

Population: 130,000

Government: French Territory

Total land area: 4,000 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 10 theaters*

Total seating capacity: 3,650 seats, plus 1,000 cars at two drive-ins

Number of seats per 1,000 people: 28 seats

*This figure represents all theaters on Tahiti plus an additional theater on the island of Raiatea.

Cinemas: Theater Facilities

Projection equipment:

35mm - 14

Seating facilities:

Individual seats - 6 theaters

Balcony seats - 2 drive-ins with balcony seats

Admission charge:

Average cost for theaters in French Polynesia is US \$3.12. Children's fare, when available, averages US \$1.13. On certain evenings, the drive-ins charge US \$3.97 per car rather than the normal US \$3.40 per person rate.

Table 7

Cinemas: Theater Facilities (cont.)

Frequency of screening:

All week - 7 theaters

Two showings per film per day - 4 theaters

Four showings per film per day - 3 theaters

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States	4	3		
France	3	4		
China/Hong Kong			7	

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns	4	3		
Kung-fu			4	
Secret Agent			3	
Comedy				3
Sex				4
Crime/Police	3			

Table 7

Cinemas: Distribution Sources

Location of major distributors:

All are from France. They include: Warner Brothers, United, United Artists, Marte, Cinema International Corporation, Prodis.

Cinemas: Audience Composition

Average age distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	First	Second	Third	Fourth	Fifth
1-13				7	
14-19			7		
20-30	7				
30-50		7			
50 and above					7

Average sex distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	Males	Females
Audiences	50%	50%

Average sex distribution of cinema audiences for explicit sex films as determined and ranked by movie theater owners and managers.

	Males	Females
Audiences	45%	55%

Table 7

Cinemas: Status and Impact of Television

Year television was introduced:

1970; operating one transmitter

Number of receivers:

12,000 estimated in use

Receivers per 1,000 people:

92.3 receivers

Hours of operation:

Monday to Friday - 5 p. m. to 10:30 p. m.

Saturday to Sunday - 5 p. m. to 10:30 p. m.

Estimated cinema attendance impact by
movie theater owners and managers of
television programming by percentage.

Cinemas	Fallen	Remained Stable	Gone Up
1	45%		
2	45%		
3	45%		
4	45%		
5	40%		
6	40%		
7	40%		

Response of theater owners and managers
to the impact of television programming.

	Cinemas	1	2	3	4	5	6	7
Show more kung-fu		x	x	x				
Show more sex		x	x	x	x	x	x	x

Table 7

Cinemas: Film Censor Activities

Composition of censor system:

The French Polynesia film censor board is composed of eight to nine members and is a part of the territorial government. Among those included are: a member of the local government, a member of the French territorial government, a representative of the Police Department, a member from the Board of Education, a representative for parents, one from the Territorial Assembly, and one from the municipal government. There is a mixture of Europeans and Tahitians on the board.

Method of censorship:

Board members view films, or read the scripts, and then vote if a film is to be censored or banned. All votes are in secret. Board decisions usually reflect the wishes of the Tahitian members who tend to be more "conservative" in viewing films.

Censorship classification system:

Age restrictions are the only classification used in French Polynesia.

Primary film censor concerns:

Explicit sex in films is a growing concern of film censors in French Polynesia. Pressure from government and Catholic Church sources appears to be the reason for more concern. As a result, the cinema censor board has prohibited the screening of explicit sex films at either of Tahiti's two drive-in theaters and has reduced the number of such films shown at the hard-top cinemas.

While all films are censored once before in France, it is the feeling of board members that conditions in Tahiti warrant the second censoring step.

Violence is not of great concern to the board, and most of their time is spent reviewing films with scenes of excessive nudity or explicit sex.

Table 7

Cinemas: Name and Location

Cinemas, name, location, and owner:

Tahiti

Rex Theater (Papeete); Pacific Films

Mamao Palace (Papeete); Societe D. Kativineca*

Drive-In Gauguin (Faa'a); Pacific Films

Drive-In Arue (Arue); Pacific Films

Bambou (Papeete); SATEC

Modern (Papeete); SATEC

Raiatea

Tiare; Pacific Films

Tony (Uturoa); SATEC

*The Mamao Palace has three cinemas
in one building.

Guam

Theaters on Guam are owned by either one of two cinema groups.

Because of the relatively small population each theater serves a select clientele. The Johnston and Agana theaters cater almost exclusively to audiences interested in sexually explicit films, and the others show family, martial arts, and general "B" films.

The cinema audience is predominantly male for both regular and explicit sex films. This is explained by movie theater owners as being a result of large groups of construction workers on the island from the Philippines and Korea. They reportedly make up a high percentage of movie audiences.

There is no censorship of any kind on Guam. Theaters, however, use the American rating system and are fairly strict about enforcing age restrictions on sexually explicit films.

Guam is a distribution center for the Trust Territory but most of the theaters rely on their own agents and on independent negotiations to supply themselves with film directly from the United States and Asia.

Television, apparently because it has been in operation since 1956, has not had a significant impact on the cinema in recent years. The "impact" seems to have leveled off, and movies have been able to establish their own niche in the entertainment habits of Guam residents.

Table 8: Guam

General Information

Population: 110,000

Government: United States Territory

Total land area: 549 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 6 theaters

Total seating capacity: 4,780 seats

Number of seats per 1,000 people: 43.4 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 2

35mm - 12

Seating facilities:

Individual seats - 6 theaters

Balcony seats - 1 theater

Admission charge:

Average cost for theaters on Guam is US \$3.00 per show (usually two films). A children's rate at US \$1.50 was stopped in 1975.

Frequency of screening:

All week - 6 theaters

Two showings per film per day - 6 theaters

Table 8

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States	6			
China/Hong Kong		6		
Philippines			6	

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third
Kung-fu	5	1	
Sex	1		5
Crime/Police		5	

Cinemas: Distribution Sources

Location of major distributors:

All of the theaters on Guam rely on agents located in cities in the United States, Hong Kong, and the Philippines. Consequently, specific distribution firms cannot be listed. One theater makes use of a Guamanian distribution company, International Studio.

Table 8

Cinemas: Audience Composition

Average age distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	First	Second	Third	Fourth	Fifth
1-13			5		
14-19	5				
20-30	1	5			
30-50		1			
50 and above			1		

Average sex distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	Males	Females
Audiences	90%	10%

Average sex distribution of cinema audiences
for explicit sex films as determined and ranked
by movie theater owners and managers.

	Males	Females
Audiences	90%	10%

Cinemas: Status and Impact of Television

Year television was introduced:

1956; one direct broadcast transmitter, and
one cable television transmitter

Table 8

Cinemas: Status and Impact of Television (cont.)

Number of receivers:

42,000 estimated in use

Receivers per 1,000 people:

381.8 receivers

Hours of operation:

Monday to Friday - 4 p. m. to 12 midnight

Saturday to Sunday - 4 p. m. to 12:30 a. m.

Estimated cinema attendance impact by
movie theater owners and managers of
television programming by percentage. *

Cinemas	Fallen	Remained Stable	Gone Up
1	50%		

*Only one theater provided data; the other theaters, under single management, indicated that television has had no effect on attendance at "good" pictures.

Response of theater owners and managers
to the impact of television programming. **

	Cinemas	1
Show more sex		x

**Only one theater provided data on this question.

Table 8

Cinemas: Film Censor Activities

Composition of censor system:

There is no official or unofficial cinema censorship on Guam. Films with explicit sexual scenes are screened regularly. An age restriction is enforced, and 18 is the minimum age to view these films.

Cinemas: Name and Location

Cinemas, name, and location:

Johnston Theater (Tamuning)
Agana Theater (Agana)
Hafa Adai 1 (Tamuning)
Hafa Adai 2 (Tamuning)
Cinema (Tamuning)
Dededo (Dededo)
Hafa Adai 3 (Tamuning)

Nauru

Nauru, eight square miles of phosphate in the central Pacific, manages to support five movie theaters. The available cinema seats give Nauru the highest number of seats per 1,000 people in the entire Pacific --- 278.5! Two of the theaters are operated by the Nauru Phosphate Company for their Gilbertese and Chinese workers, two are owned by independent Nauruans, and one, the newest and the largest, is owned by the Nauru Local Government Council.

The NLGC cinema is located in the new Civic Centre and seats 700 people in carpeted comfort. The researcher suspects the new cinema will give the independent theaters (which have floor seating) serious competition.

The Nauruan censorship system is unique in that the Secretary of Justice is the only censor. The position was occupied by an expatriate when field work was completed, and he had devised his own system of censorship. All films which carried (American rating system) a M (now PG), R, or X rating were to be reviewed. This was done in his home which was equipped with a 16 mm projector and screen. The censor gave age restriction ratings and was primarily concerned about sex and not violence. But because of the many motor bikes on Nauru, he was especially cautious about "biking" movies of any kind.

Table 9: Nauru

General Information

Population: 7,000

Government: Independent

Area: 21 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 5 theaters

Total seating capacity: 1,950 seats

Number of seats per 1,000 people: 278.5 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 6

35mm - 6

Seating facilities:

Floor seating: 4 theaters

Individual seats: 4 theaters

Admission charge:

Average cost for Nauru theaters is US \$.92.

The average cost of a children's ticket, when available, is US \$.36. Two films are usually screened per show.

Frequency of screening:

All week - 2 theaters

Monday to Friday - 1 theater

Wednesday and Saturday - 1 theater

Two showings per film per day - 3 theaters

Table 9

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States	4			
China/Hong Kong		2	1	
Japan			1	
United Kingdom		1	1	

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns		2		
Kung-fu	3			1
Crime/Police			1	
Horror	1			

Cinemas: Distribution Sources

Location of major distributors:

Nauru's location in the central Pacific has put it in a position to draw from a number of film distribution centers. A Guam based distribution company, L and T, is active on Nauru. J.M. Film Service of Saipan also serves Nauru. New Zealand firms include Columbia/Warner, 16MM, Metro-Goldwyn-Mayer, 20th Century Fox, Cinema International Corporation. United Artists of Australia serves one theater.

Table 9

Cinemas: Audience Composition

Average age distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	First	Second	Third	Fourth	Fifth
1-13	1			3	
14-19		1	3		
20-30	3			1	
30-50		3	1		
50 and above					4

Average sex distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	Males	Females
Audiences	50%	50%

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting on Nauru.

Cinemas: Film Censor Activities

Composition of censor system:

The Secretary for Justice acts as the chief censor of Nauru. All films for public viewing must be previewed by the Secretary. In addition, all publicity material is previewed. While the legislation calling for a film censor only provides for one censor, the Secretary sometimes calls on others to

Table 9

Cinemas: Film Censor Activities (cont.)

view films with him and offer their judgment.
The Secretary for Justice at the time this study
was completed was:

Mr. D. J. A. Dowdall

Method of censorship:

The chief censor previews all films which carry
(American rating system) a M, R, or X classification.
This is on orders from the cabinet. Most films are
screened in the chief censor's home, which is
specially equipped to show films.

Censorship classification system:

The chief censor has developed his own classification
system: 1) General Exhibition, 2) Not Recommended
for Children, 3) Adults only [21 and over], and 4)
Prohibited.

Primary film censor concerns:

Film censorship on Nauru is primarily concerned
with movies screening scenes with explicit sex.
This is due to the fact that two Nauruan theaters are
outdoors, and a ban on children would be difficult to
enforce. Violence is not a major concern, although
the chief censor usually will not pass "bike" films
because of the large number of motorcycles on the
island.

Cinemas: Name and Location

Cinemas, name, location, and owner:

A. B. C. Cinema; P. Ribauw
Mirea Theater; J. Bill
NPC Theater; Nauru Phosphate Company
NPC Theater; Nauru Phosphate Company
NLGC Theater; Nauru Local Government Council

New Caledonia

New Caledonia has an active cinema, and in spite of the heavy impact of television on cinema attendance, nine theaters in the Noumea area, including three drive-in theaters, are still in business.

As with theaters in French Polynesia, theaters in Noumea are expensive, and average US \$3.03 for a ticket. At the time field work in New Caledonia was completed, the exchange rate for US \$1 = 86 French Pacific Francs (CFP).

Censorship is lax on sex but very strict when it comes to either racial or political violence. The censor board is made up primarily of government personnel.

Theater owners included "Italian" films in their list of country-of-origin of films shown. These films were the Italian westerns, and other areas may have included them in either the general "French" or "United States" categories.

All films come from France, and Noumea is also a distribution center for French language films sent to the New Hebrides and to French Polynesia. One of the largest theater chains in the Pacific, Hickson Theaters, has its headquarters in Noumea.

A small but active cultural group regularly screens "quality" films all of which are in French. The cinema club and the general French cultural activities put a high premium on serious films and have long and detailed discussions following them. Attendance at these events is predominantly European.

Table 10: New Caledonia

General Information

Population: 132,000

Government: French Territory

Total land area: 19,000 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 9 theaters*

Total seating capacity: 4,389 seats

Number of seats per 1,000 people: 33.2 seats

*Includes three drive-in theaters

Cinemas: Theater Facilities

Projection equipment:

16mm - 1

35mm - 18

70mm - 1

Seating facilities:

Individual seats - 7 theaters

Admission charge:

Average cost for theaters in Noumea is US \$3.03 per show (one or two films depending on the bill). Children's tickets, when available, average US \$1.36.

Frequency of screening:

All week - 9 theaters

Two showings per film per day - 8 theaters

Three showings per film per day - 1 theater

Table 10

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin. *

	First	Second	Third	Fourth
United States	8	1		
France	1	7		
China/Hong Kong				1
United Kingdom				3
Italian			8	

*For this question, Noumea theater owners and managers also gave % breakdowns, and they are given below.

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	Average % of total films shown
United States	34.4%
France	24.4%
China/Hong Kong	6.6%
United Kingdom	16.1%
Italian	17.2%

Table 10

Cinemas: Films Shown (cont.)

Popularity of certain kinds of films as determined
and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns		8		
Kung-fu				6
Secret Agent			1	2
Comedy		1	8	
Sex				7
Crime/Police	9			

Cinemas: Distribution Sources

Location of major distributors:

With the exception of the Hickson chain, which supplies its own theaters with films from France which it in turn redistributes, all films come directly from France. These distribution firms include: Gaumont, Warner Brothers, Societe Eximpor, Cinema International Corporation.

Cinemas: Audience Composition

Average age distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	First	Second	Third	Fourth	Fifth
1-13					9
14-19			3	6	
20-30	9				
30-50		9			
50 and above			6	3	

Table 10

Cinemas: Audience Composition (cont.)

Average sex distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	Males	Females
Audiences	59%	41%

Average sex distribution of cinema audiences
for explicit sex films as determined and ranked
by movie theater owners and managers.

	Males	Females
Audiences	86%	14%

Cinemas: Status and Impact of Television

Year television was introduced:

1965; operating one transmitter

Number of receivers:

800 estimated in use

Receivers per 1,000 people:

6 receivers

Hours of operation:

Monday to Friday - 4:30 p. m. to 10:30 p. m.

Saturday to Sunday - 4:30 p. m. to 10:30 p. m.

Table 10

Cinemas: Status and Impact of Television (cont.)

Estimated cinema attendance impact by
movie theater owners and managers of
television programming by percentage.

Cinemas	Fallen	Remained Stable	Gone Up
1	50%		
2	50%		
3	50%		
4	50%		
5	50%		
6	50%		
7	50%		
8	35%*		
9	35%*		

*Indicates present drop. Initial
drop in attendance was reported
to be 60%.

Response of theater owners and managers
to the impact of television programming. **

Cinema	1
Show more recent films	x

**Only one theater
provided this data.

Cinemas: Film Censor Activities

Composition of censor system:

The New Caledonia censor board is composed of ten members from the Noumea community. The chairman is the Governor of New Caledonia, and the rest of the board includes: a representative of the Army, the Director of Education, the Mayor of Noumea, the Commissioner of Police, a representative of the Information Office, a representative from the newspapers, a representative of the cinema owners,

Table 10

Cinemas: Film Censor Activities (cont.)

a representative of parents, and a representative from the Federation Des Oeuvres Laiques (Cultural Society).

Method of censorship:

The board in practice views only those films which it feels may have questionable contents. This is determined in advance by a synopsis of each film which is provided by local exhibitors.

Censorship classification system:

Age restrictions, and the threat of banning films, are the only classifications used in New Caledonia.

Primary film censor concerns:

The overriding concern of censors in New Caledonia is violence, particularly racial violence. Official attitudes towards explicit sex on the screen are relaxed although there has been greater concern as the number of and degree of explicitness of such films has increased. But on the whole, all films with violence are given the greatest scrutiny.

Cinemas: Name and Location

Cinemas, name, location, and owner:Noumea

Hickson Theater; Hickson
 Hickson City I; Hickson
 Hickson City II; Hickson
 Liberty Theater; Hickson
 Drive-In Vata; Hickson
 Drive-In Pont Des France; Hickson
 Alize Drive-In; Societe D. Kativineca
 Rex Theater; Societe D. Kativineca
 Cine Magenta; Pacific Films

Table 10

Cinemas: Name and Location (cont.)

*F. O. L. Theater; Federation Des Oeuvres Laiques

*The F. O. L. Theater is not a commercial cinema, and therefore was not listed in this survey. It has a total seating capacity of 450, and it is used as part of the F. O. L.'s overall cultural program in New Caledonia.

New Hebrides

The unique Condominium status of the New Hebrides has an effect on the status of commercial cinema in the island group. Almost all of the films shown in the commercial cinemas are in French, while the private clubs located in Vila which cater to the British crowds screen English speaking movies. As this study concentrated on commercial cinema, the researcher did not deal with the club cinemas.

The censor board is made up of representatives of both the French and the British Residencies, and the main concern of the board is racial and political violence, and to a lesser extent, explicit sex.

The ratio of seats per 1,000 people is low. The relatively low figures are also borne out by Unesco (1975) figures which leads the researcher to trust his figures.

The Condominium status means that two currencies, the Australian dollar and the New Hebrides Franc, are used and change can be received in both currencies. At the time this study was completed, the exchange rate for the Australian dollar to the US dollar was A \$1 = US \$.87. The exchange rate for the New Hebrides Franc was US \$1 = 87 NHF.

The ticket system in the New Hebrides is two tiered. That is, New Hebrideans are charged a lesser rate (US \$1.36) per show than are Europeans (US \$1.70).

Table 11: New Hebrides

General Information

Population: 95,500

Government: British/French Condominium

Total land area: 14,763 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 4 theaters

Total seating capacity: 1,820 seats estimated

Number of seats per 1,000 people: 19 estimated

Cinemas: Theater Facilities

Projection equipment:

16mm - 4

35mm - 8*

Seating facilities:

Individual seats - 4 theaters

Admission charge:

There is a two tiered admission system in the New Hebrides. Indigenous New Hebrideans pay US \$1.36 per show (usually two features). Non New Hebrideans must pay US \$1.70 per show. Children, regardless of race, pay US \$.56 for an afternoon screening, and US \$.90 for an evening program.

Frequency of screening:

All week - 4 theaters

*These figures represent estimates as not all cinemas were contacted.

Table 11

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin. *

	First	Second	Third	Fourth
United States		1		
France	1			
China/Hong Kong			1	
Italian				1

*Data for this question and the following are from one theater.

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns	1			
Kung-fu				1
Secret Agent		1		
Crime/Police			1	

Cinemas: Distribution Sources

Location of major distributors:

Because of the lack of data, it is only possible to give information on the two Hickson theaters. They both receive their films from the parent organization in Noumea, New Caledonia.

Table 11

Cinemas: Audience Composition

Average age distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	First	Second	Third	Fourth	Fifth
1-13					1
14-19			1		
20-30		1			
30-50	1				
50 and over				1	

Average sex distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	Males	Females
Audiences	70%	30%

Average sex distribution of cinema audiences
for explicit sex films as determined and ranked
by movie theater owners and managers.

	Males	Females
Audiences	90%	10%

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting in the New Hebrides.

Table 11

Cinemas: Film Censor Activities

Composition of censor system:

The unique Condominium status of the New Hebrides has an effect on the censoring policies of the joint administration. Two District Agents, each representing either the British or French Residencies, sit on the board. In addition, public members (including church members) may be appointed by either Resident Commissioner, and this number can be flexible.

There is also a separate cinema censoring board on Espiritu Santo but no data was available on it.

Method of censorship:

Censor board members read synopses of films, and determine whether they need to review films. No written guidelines are used.

Censorship classification system:

Age restrictions, and the threat of banning films, are the only classifications used in the New Hebrides.

Primary film censor concerns:

The New Hebrides board is concerned primarily with racial and political violence. These are very sensitive points, and as the board will not make cuts in films, movies with scenes or themes of either racial or political violence are usually prohibited. Sex is not a concern of the same magnitude but the board has become concerned over the screening of explicit sex scenes.

Cinemas: Name and Location

Cinemas, name, location, and owner:Efate

Cine Hickson; Hickson

Cine Pacifique; Michel family

Table 11

Cinemas: Name and Location (cont.)

Espiritu Santo

Regent Theater; Hickson

Star Theater; (Chinese owned)

Niue

The cinema on Niue is much like the island --- small and quite informal. As with many Pacific Islands, Niue appears to have its own special characters, one of whom is Gary Cooper. As befits his name, he runs the island's only commercial cinema. There is also a Film Club and data for its activities are also included.

The data for Niue were collected via a PEACESAT (Pan Pacific Education and Communication Experiments by Satellite) exchange. The researcher was at the Rarotonga PEACESAT terminal, and the terminals on Niue, in the Gilbert Islands, and in Honolulu participated in the exchange.

Because of the large number of children included in cinema audiences, there is a great deal of self-censorship on the part of the theater operators. There is a three-person censor board, and they are concerned with sex and excessive violence.

The cinema appears to be an extremely popular medium on Niue. Cooper tells this story about how engrossed one Niuean got in a James Bond thriller: the fellow was so involved in the movie that when he was told his house was on fire, he stayed in the theater to watch the film. He was given two more warnings, and each time he shrugged them off and continued to watch the film. When the film finally ended, and the patron came outside and found out his house had burned down, he became extremely angry (interview, Cook Islands).

Table 12: Niue

General Information

Population: 4,000

Government: Self-governing in association with New Zealand

Total land area: 259 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 1 theater*

Total seating capacity: 200 seats

Number of seats per 1,000 people: 50 seats

*While there are two separate cinema enterprises on Niue (one commercial the other a film club), there is only one fixed cinema. The film club uses a community hall for screening its films.

Cinemas: Theater Facilities

Projection equipment:

16mm - 2

Seating facilities:

Floor seating - 1 theater*

Bench seating - 1 theater

Individual seats - 1 theater

Balcony seats - 1 theater

Admission charge:

The average cost of a ticket is US \$.45

*Please refer to the note in the Country Overview section.

Table 12

Cinemas: Theater Facilities (cont.)

Frequency of screening:

The Film Society and the private theater alternate days to screen films. Tuesday and Wednesday along with Saturday are usually for the theater. Friday and Saturday are usually reserved for the Film Society, although the theater sometimes screens films then. Usually two films a week will be screened in Alofi, while one will be shown in other villages during the week.

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin. *

	First	Second	Third
United States	2		
United Kingdom		2	
China/Hong Kong			2

*Theater/Film Society people said American films accounted for 80% of all films shown.

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns	1			1
Kung-fu		2		
Comedy		1	1	
War	1			1

Table 12

Cinemas: Distribution Sources

Location of major distributors:

The major distribution center for Niue is New Zealand. These distributors include: 16mm, Columbia/Warner, 20th Century Fox, XYZ Corporation in American Samoa and R. Vea of Tonga also supply some films to Niue.

Cinemas: Audience Composition

Average age distribution of cinema audiences as determined and ranked by movie theater owners and managers. Broken down by %.

Combined % for both "theaters"	
1-13	40%
14-19	30%
20-30	*
30-50	30%
50 and above	*

Average sex distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	Males	Females
Audience	45%	55%

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting on Niue.

Table 12

Cinemas: Film Censor Activities

Composition of censor system:

There are three censors on Niue all members of the local community. There is no written censorship policy.

Method of censorship:

Generally, if a New Zealand rating suggests that a film may contain questionable scenes, the board will review it. New Zealand certificates which permit a wide range of people to attend usually means that a film will pass without inspection.

Censorship classification system:

The New Zealand classification system is used.

Primary film censor concerns:

Niuean censors are primarily concerned with violence, and to a lesser extent sex. In the past, the chief censor (the only one at that time) would automatically follow the New Zealand rating. However, the increase in the number of films with excessive violence has caused the board to examine a greater number of films, regardless of their New Zealand certificate. The relatively relaxed attitude toward sexually explicit films is that the two film concerns have a policy of self-censorship. This is because Niue is a very small community, and that the audiences have a large percentage of children in them.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Film Society (Alofi); Film Society
Movie Hall (Alofi); Gary Cooper

Papua New Guinea

As with Fiji, the researcher was faced with a large geographical area to cover and relatively little time. In addition, the theaters in Port Moresby are scattered and faced with the prospect of having to hire a cab to track down all of the theater managers, the researcher concentrated on studying the Papua New Guinea censorship system.

Consequently, the data on censorship are relatively complete, while the other sections are not. Data for the Country Overview section are based on Unesco figures (1975).

Even these figures are misleading, as there are many smaller picture theaters which are not listed in the Unesco (1975) survey. No data are available on them, and in terms of physical comfort and technical standards they are a far cry from the large commercial theaters located in Port Moresby.

The data which Unesco (1975) offers suggest that like the Solomons and the New Hebrides, there are relatively few fixed cinema seats per 1,000 in the population. The researcher suspects, however, that there are many smaller town and bush theaters and that the actual number is much higher.

Censorship is not as active in PNG as in other areas, and the board, when it is active, is more concerned with racial violence, and to a lesser extent, explicit cinema sex.

Table 13: Papua New Guinea

General Information

Population: 2,750,000

Government: Independent

Total land area: 461,691 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 13*

Total seating capacity: 7,305

Number of seats per 1,000 people: 2.6

*Includes one drive-in movie theater.

Cinemas: Theater Facilities

Projection equipment:

Please refer to introduction

Seating facilities:

Please refer to introduction

Admission charge:

Average cost for theaters in the Port Moresby area is US \$1.52.

Frequency of screening:

Please refer to introduction

Cinemas: Films Shown

Please refer to introduction

Table 13

Cinemas: Distribution Sources

Location of major distributors:

Australia provides the majority of films for Papua New Guinea. The major American film subsidiaries are represented from offices in Sydney, and they include: Columbia/Warner, 20th Century Fox, United Artists, Cinema International Corporation, Independent Australian firms such as Road Show and B. E. F. are also represented. Some of the martial arts films enter either directly from Hong Kong or from distribution firms in Fiji. These include: Sharan Brothers, Damodar, Pala.

Cinemas: Audience Composition

Please refer to introduction

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting in Papua New Guinea.

Cinemas: Film Censor Activities

Composition of censor system:

The cinema censorship system of Papua New Guinea is two-tiered. At the initial censoring level, a Censorship Committee made up of seven members (of which at least two must be women), a Chief Censor, and two Deputy Censors (a flexible number) is charged with reviewing all films which enter Papua New Guinea for commercial screening. Exhibitors may appeal decisions of the Committee to an Appeal Censor.

The Censorship Committee and the Appeal Censor are under the responsibility of the Customs Department.

Table 13

Cinemas: Film Censor Activities (cont.)

Method of censorship:

The Committee receives synopses of films to be reviewed, and from these determines which films will actually be viewed. In practice, the PNG Censorship Committee usually will follow the Australian censorship certificate recommendations given to the film.

Censorship classification system:

Papua New Guinea uses the Australian film rating system.

Primary film censor concerns:

As with other areas in the region, censors in Papua New Guinea are primarily concerned with sex, and to a lesser extent violence. There are no written guidelines but the censors are mandated to follow these regulations:

A film, to receive approval, must meet the following criteria:

1. is not blasphemous, indecent or obscene;
2. is unlikely to be injurious to morality;
or to encourage or incite to crime;
3. is not likely to be offensive to the people of Papua New Guinea or a friendly nation;
4. does not depict any matter the exhibition of which is undesirable in the public interest.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Please refer to introduction

Solomon Islands

The Solomon Islands, like Papua New Guinea and the New Hebrides, seem to fit the general Melanesian pattern of relatively few fixed cinema seats per 1,000 people.

The two major cinemas this study obtained data for were both located in the Honiara area. Because the Solomons stop was only a transiting point, the researcher was able to contact only one theater owner. Thus, the data for this section are drawn from the interview with the one theater owner.

The Solomons appear to be a fringe area in the dominant Australian-based distribution pattern for the British Melanesian islands. Films from Guam are shown in the Solomons, in addition to films distributed from Australia and Fiji. The Guam connection is believed to be a result of a Nauruan group which owns one of the theaters.

The audiences at Honiara theaters are reported to be primarily Melanesian and some Gilbertese who have been relocated in the Solomons. Most Europeans apparently view films at the various social clubs located in Honiara.

It is unclear what the composition of the censor system is, although it is reported that sex is the major concern of the censors. Films with themes of racial violence are also examined carefully, it is reported.

Table 14: Solomon Islands

General Information

Population: 193,000

Government: Limited self-government under the United Kingdom

Total land area: 29,785 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 2 theaters

Total seating capacity: 900 seats

Number of seats per 1,000 people: 4.6 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 4

35mm - 4

Seating facilities:

Individual seats - 2 theaters

Admission charge:

Average cost for Honiara theaters is US \$.88 for a rear-section seat; US \$.58 for a middle-section seat; and US \$.35 for a front-section seat.

Children's tickets average half the normal fare, when available.

Frequency of screening:

All week - 2 theaters

One showing per film per day - 2 theaters

Table 14

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin. *

	First	Second	Third	Fourth
United States		1		
China/Hong Kong	1			
Japan			1	

*Represents data for one theater only.
Following questions are also for one theater only.

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second
Westerns		1
Kung-fu	1	

Cinemas: Distribution Sources

Location of major distributors:

Australia, Fiji, and Guam are the primary distribution centers for the Solomon Islands. Among the Australian firms doing business in the Solomons are the major American distribution firms, plus the Australian companies Road Show and B. E. F., among others. Fijian firms include: Pala, Damodar, and Sharan. The Guam firm supplying films to the Solomons is L and T.

Table 14

Cinemas: Audience Composition

Average age distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	First	Second	Third	Fourth	Fifth
1-13			1		
14-19	1				
20-30		1			
30-50				1	
50 and above					1

Average sex distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	Males	Females
Audiences	70%	30%

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting in the Solomon Islands.

Cinemas: Film Censor Activities

Composition of censor system:

Unclear as to the makeup of the censor board.

Method of censorship:

The board requests synopses of all films intended for
public screening. Films are viewed if there is any
question on the suitability of any film.

Table 14

Cinemas: Film Censor Activities (cont.)

Censorship classification system:

The Solomon Islands uses the Australian classification system.

Primary film censor concerns:

Sex is the largest concern of the Solomon Islands. Violence, especially if it is of a racial nature, is also censored heavily.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Point Cruz Theater (Honiara)

Kukum Theater (Honiara); Kukum Development

Tonga

The Tongan commercial cinema situation is representative of former British possessions in Polynesia. Distribution is dominated by New Zealand-based distributors, although most Asian films now come through distributors located in Fiji. One theater exhibitor also distributes films to other Polynesian locations. This activity, however, is only a small percentage of the total distribution picture.

Cinemas in Nuku'alofa are sophisticated and fairly comfortable. The three fixed cinemas rely primarily on their 35 mm projectors for intown screenings, and use 16 mm projectors for their rural circuits. While two theaters have bench seating, the overall construction of the buildings is modern. One theater is a wooden building.

The four major action genres, westerns, kung-fu, secret agent, and crime/police, are the most popular. Tongan cinemas also show Australian newsreels. While the researcher was not familiar with current events in Australia, he felt that the newsreels were at least five years old. He was later told that many of the newsreels were shown again and again, and that theater patrons were not surprised to see events which were shown sometimes months before.

All three theaters maintain active village cinema operations. The lack of time, and the urban focus of this study, prevented the researcher from examining Tonga's rural cinema operations in any depth.

Almost all theaters operate 16 mm projectors, and most facilities are spartan in terms of physical comfort. The lack of a steady and adequate electrical supply, not to mention maintenance problems, are given as the main reasons more Trust Territory theaters have not converted to the 35 mm format.

Television is a definite presence in the islands, and the prospects are that it will continue to spread. The first television operation began in the Northern Marianas in 1970; the Marshall Islands began broadcasting a cable signal on Majuro in 1975, and Palau began beaming a direct broadcast signal in addition to a cable signal in 1976. All of the districts in the Trust Territory have already approved the introduction of the medium; poor business conditions have hampered the introduction of television in Truk, Ponape, and Yap.

There is no official censorship, and with the exception of the Marshall Islands, unofficial censorship is either weak or nonexistent in the other districts.

Data for Palau are incomplete for two reasons. The researcher arrived in Palau on a "three day weekend," and the major theater owners were not on the island. Given the time constraints and financial considerations, the researcher decided to return to Saipan early.

Table 16: Trust Territory

General Information:

Population: 119,518

Government: United Nations Trusteeship administered by the
United States

Total land area: 1,831 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 25 theaters

Total seating capacity: 7,300 seats

Number of seats per 1,000 people: 61.3 seats

Cinemas: District Overviews

Six of the seven administrative districts are represented in the following six country overviews. The seventh district, Kosrae, was formerly a part of the Ponape district, and its population is included in the Ponape district figures. No figures are presented for Kosrae theaters.

Table 16a: Marshall Islands

General Information

Population: 25,646

Government: United Nations Trusteeship administered by the
United States

Total land area: 179 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 8 theaters*

Total seating capacity: 2,275 seats

Number of seats per 1,000 people: 88.8 seats

*This figure includes only those fixed
cinemas on Majuro atoll, and Ebeye
island. U.S. military theaters on
Kwajalein were not included in this
survey.

Cinemas: Theater Facilities

Projection equipment:

16mm - 16

35mm - 2

Seating facilities:

Floor seating - 4 theaters

Bench seats - 4 theaters

Individual seats - 1 theater

Balcony seats - 4 theaters

Table 16a

Cinemas: Theater Facilities (cont.)

Admission charge:

Average cost for theaters in the Marshall Islands is US \$1 per show (usually two films). Children's prices, when available, average US \$.50 per show.

Frequency of screening:

All week - 8 theaters

One showing per film per day: 8 theaters

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States	5	2		
China/Hong Kong	2	5		
Japan			2	
Philippines				2

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns	2		5	
Kung-fu	1	2		
Secret Agent	4	1		1
Crime/Police		1	1	

Table 16a

Cinemas: Distribution Sources

Location of major distributors:

Located mid-way in the western Pacific, cinemas in the Marshall Islands receive films from a variety of sources. Guam based film distributors dominate the local market. They include: L and T, Film Studio, Film International Guam Corp.. A distributor/exhibitor based on Saipan, J. M. Film Service, also services the Marshalls. Two theaters use film agents located in California; one theater deals directly with a New Zealand distribution service. Occasionally, theaters will receive films from small United States firms directly. However, these are not usually first-run features.

Cinemas: Audience Composition

Average age distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	First	Second	Third	Fourth	Fifth
1-13			6		1
14-19	2	5			
20-30	5	2			
30-50				6	1
50 and above				1	6

Average sex distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	Males	Females
Audiences	47.8%	52.1%

Table 16a

Cinemas: Status and Impact of Television

Year television was introduced:

1975; one transmitter for cable television system
on Majuro atoll, and a direct broadcast
transmitter on Ebeye island.

Number of receivers:

450 estimated in use

Receivers per 1,000 people:

17.5 receivers

Hours of operation:

Monday to Friday - 3 p.m. to 11 p.m.

Saturday to Sunday - 3 p.m. to 11 p.m.

Estimated cinema attendance impact by movie
theater owners and managers of television
programming by percentage.

Cinemas	Fallen	Remained Stable	Gone Up
1	50%		
2	50%		
3	50%		
4	50%		
5	50%		
6		no change	
7	66%		

**Response of theater owners and managers
to the impact of television programming.**

	Cinemas	1	2	3	4	5	6	7
Show more kung-fu		x						
Show more disaster movies			x	x				
Show more sex movies					x			

Table 16a

Cinemas: Film Censor Activities

Composition of censor system:

There is no official film censor program in the Marshall Islands. However, community and church pressure has prevented theaters from screening films with explicit sex on a regular basis. Such films when they are shown, are usually the "late shows," and are not advertised with posters. Theaters usually rely on word-of-mouth advertising to attract patrons.

Cinemas: Name and Location

Cinemas, name, location, and owner:**Majuro**

A.W.C. Theater (Rita); Adjrik Theater
 MEICO Theater (Rita); MEICO
 RJR Theater (Rita); RJR Enterprises

**

**was not open yet

Ebeye

Milne Theater; Edward Milne (manager)
 * Theater; Handel Dribo
 * Theater; "Kojjo"
 * Theater; "Ned"

*indicates no name

Table 16b: Saipan, N. Mariana Islands

General Information

Population: 14,991*

Government: United Nations trusteeship administered by the
United States

Total land area: 471 sq. km.

*includes entire N. Mariana group

Cinemas: Country Overview

Number of fixed cinemas: 2 theaters

Total seating capacity: 600 seats

Number of seats per 1,000 people: 40.2 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 3

35mm - 3

Seating facilities:

Individual seats - 2 theaters

Balcony seats - 2 theaters

Admission charge:

Adult theater tickets average US \$2.00.

Children's tickets average US \$1.50.

Frequency of screening:

All week - 2 theaters

One showing per film per day - 2 theaters

Table 16b

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States	2			
China/Hong Kong		1		1
Japan			2	
Philippines		1		1

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns		2		
Kung-fu	1			1
Sex			1	
Crime/Police	1		1	

Cinemas: Distribution Sources

Location of major distributors:

Being itself a distribution point for Micronesia, Saipan's pattern of importing films is different from the other administrative districts of the Trust Territory. J. M. Film Service, also a Saipan exhibitor, brings in his own films from Japan, the Philippines, Hong Kong, and the United States. The other theater also deals independently with American and Asian sources. The major American film companies are represented through both theaters.

Table 16b

Cinemas: Audience Composition

Average age distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	First	Second	Third	Fourth	Fifth
1-13			1	1	
14-19	2				
20-30		2			
30-50			1	1	
50 and above					2

Average sex distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	Males	Females
Audiences	60%	40%

Average sex distribution of cinema audiences
for explicit sex films as determined and ranked
by movie theater owners and managers.

	Males	Females
Audiences	95%	5%

Cinemas: Status and Impact of Television

Year television was introduced:

1970; two transmitters, one for a direct broadcast signal,
and one for a cable television signal.

Table 16b

Cinemas: Status and Impact of Television (cont.)

Number of receivers:

figure not available

Receivers per 1,000 people:

figure not available

Hours of operation:

Monday to Friday - 5 p. m. to 11 p. m. *

Saturday to Sunday - 12:30 p. m. to 11 p. m.

*direct broadcast (WSZE-TV) only.

Estimated cinema attendance impact by movie
theater owners and managers of television
programming by percentage.

<u>Cinemas</u>	<u>Fallen</u>	<u>Remained Stable</u>	<u>Gone Up</u>
1	30%		
2	20%		

Response of theater owners and managers
to the impact of television programming. *

<u>Cinema</u>	<u>1</u>
Show more first-run films	x

*Only one theater provided information
for this question.

Table 16b

Cinemas: Film Censor Activities

Composition of censor system:

There is no official film censorship in the Northern Marianas Islands. However, while films with explicit sex are screened regularly on Saipan, one theater owner has discontinued presenting these films because of his concern for his community standing.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Matsumoto's Theater (Chalan Kanoa); J.M. Film Service
Camacho's Theater (Garapan); Carlos Camacho

Table 16c: Palau Islands

General Information

Population: 13,533

Government: United Nations Trusteeship administered by the
United States

Total land area: 460 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 3 theaters*

Total seating capacity: 1,050 estimated seats

Number of seats per 1,000 people: 77.7 seats

*Please refer to introduction

Cinemas: Theater Facilities

Projection equipment:

16mm - 6

Seating facilities:

Individual seats - 3 theaters

Admission charge:

Average cost for theaters in the Palau Islands is
US \$1 per show (usually two films).

Cinemas: Films Shown

Please refer to introduction.

Table 16c

Cinemas: Distribution Sources

Please refer to introduction.

Cinemas: Audience Composition

Please refer to introduction.

Cinemas: Status and Impact of Television

Year television was introduced:

1976; operating two transmitters, one for a direct broadcast signal, another for a cable system.

Number of receivers:

The Palau field work occurred during the first few days of television broadcasting. Thus, no attempt was made to assess the status or the impact of the medium, and it was too early to tell how many receivers were on the islands.

Cinemas: Film Censor Activities

Composition of censor system:

There is no official film censor program in the Palau Islands.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Please refer to introduction.

Table 16d: Ponape

General Information

Population: 24,627

Government: United Nations Trusteeship administered by the
United States

Total land area: 483 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 7 theaters

Total seating capacity: 2,025 seats

Number of seats per 1,000 people: 82.3 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 13

35mm - 2

Seating facilities:

Floor seating - 1 theater

Bench seats - 5 theaters

Individual seats - 2 theaters

Balcony seats - 2 theaters

Admission charge:

Average adult tickets are US \$1.00.

Balcony seats usually cost the same amount although
one theater charges US \$1.50 for balcony seating.

Children's tickets, when available, average US \$.50.

Frequency of screening:

All week - 7 theaters

One showing per film per show: 7 theaters

Table 16d

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third
United States		7	
China/Hong Kong	7		
Japan			4

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns		4	3	
Kung-fu	6	1		
Secret Agent	1		3	
Crime/Police				5
War		2	1	

Cinemas: Distribution Sources

Location of major distributors:

Ponape is firmly within the "Micronesian area" distribution network. The primary source of films, both American and Asian, is Guam. The distributors supplying Ponapean theaters include: L and T Films, International Studio, Film Studio. J.M. Film Service on Saipan also supplies some films. Two theaters indicated they use film agents who are based in California. One theater uses a Florida-based distribution firm, Premier Films, too.

Table 16d

Cinemas: Audience Composition

Average age distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	First	Second	Third	Fourth	Fifth
1-13	1	1		5	
14-19	2	3	1		1
20-30	3	2	2		
30-50	1	1	3	2	
50 and above			1		6

Average sex distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	Males	Females
Audiences	65%	35%

Average sex distribution of cinema audiences
for explicit sex films as determined and ranked
by movie theater owners and managers.

	Males	Females
Audiences	98.3%	1.6%

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting on Ponape.

Table 16d

Cinemas: Film Censor Activities

Composition of censor system:

There is no official censorship on Ponape. However, in 1975 the District Legislature attempted to enact a cinema censorship code which would have banned "obscene" films. Because no one could define obscene well enough, the measure was never pursued. There was a lull in the screening of explicit sex films (especially following the seizure of such films by the local police) but as of late 1976 the "late shows" were being screened again.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Maria's Theater 1 (Kolonias); Gene Babauta
 Maria's Theater 2 (Kolonias); Gene Babauta
 Paulus Berman's Theater (Kolonias); Paulus Berman
 Yamada Theater (Kolonias); Yamada Enterprises
 ** (Kolonias); Bernard Helgenberger
 Perman's Theater (Kolonias); Francisco Berman
 Perman's Theater (Sokhes); Francisco Berman

**Theater has no name.

Table 16e: Truk

General Information

Population: 32,181

Government: United Nations Trusteeship administered by the
United States

Total land area: 117 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 3 theaters

Total seating capacity: 1,050 seats

Number of seats per 1,000 people: 32.6 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 8

Seating facilities:

Bench seats - 3 theaters

Balcony seats - 3 theaters

Admission charge:

Average cost of a ticket for a theater on Truk is US \$1.08
per show (usually two features). Children's tickets, when
available, US \$.87.

Frequency of screening:

All week - 3 theaters

Two showings per film per day - 1 theater

Three showings per film per day - 2 theaters

Five showings per film per day (Sunday only) - 1 theater

Table 16e

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States		2	1	
China/Hong Kong	3			
Japan		1	1	
Philippines			1	2

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns		3		
Kung-fu	3			
Secret Agent			1	1
Crime/Police			1	
War				1

Cinemas: Distribution Sources

Location of major distributors:

Truk distributors are supplied by the major Micronesian area film suppliers. Guam is the largest major distributor, and the primary Guam-based distributors include: L and T, Pacific Release, International Studio. J.M. Film Service of Saipan is also a regular distributor for Truk. Small distributors on the U.S. mainland also supply a small percentage of locally available films.

Table 16e

Cinemas: Audience Composition

Average age distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	First	Second	Third	Fourth	Fifth
1-13			3		
14-19	3				
20-30		3			
30-50				3	
50 and above					3

Average sex distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	Males	Females
Audiences	71.6%	28.3%

Average sex distribution of cinema audiences
for explicit sex films as determined and ranked
by movie theater owners and managers.

	Males	Females
Audiences	100%	

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting on Truk.

Table 16e

Cinemas: Film Censor Activities

Composition of censor system:

There is no official film censor program on Truk.
However, community or family pressure has been
known to either control or end the exhibition of
films with explicit sex scenes.

Cinemas: Name and Location

Cinemas, name, location, and owner:Moen

Seaside Theater; Yasuo and Heroko Mori
Center Cinema: Herta Renguul
E and F Theater; Ermes Paul

Table 16f: Yap

General Information

Population: 8,540

Government: United Nations Trusteeship administered by the
United States

Total land area: 121 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 2 theaters

Total seating capacity: 300 seats

Number of seats per 1,000 people: 35.2 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 4

Seating facilities:

Floor seats - 2 theaters

Bench seats - 2 theaters

Balcony seats - 1 theater

Admission charge:

Average cost for two films at Yap theaters is US \$1.25.

Price increases, at one theater, if three shows are booked.

Frequency of screening:

All week - 1 theater

One showing per film per day - 2 theaters

One theater shows three films an evening, and has two admission rates - one for two shows, and the second price for all three. In addition, patrons may elect to see only the third show, and pay a separate fee.

Table 16f

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States	2			
China/Hong Kong		2		
Japan			3	
Philippines				4

Popularity of certain kinds of films as determined and ranked by theater owners and managers. *

Westerns
Kung-fu

*Neither theater supplied this information.

Cinemas: Distribution Sources

Location of major distributors:

Yap is both a distribution center as well as an importer of films for local use. One theater has a small distribution network (J and B) throughout the central Caroline Islands. Both theaters receive films from Guam for local screening. J and B maintains an agent in the United States for films he distributes.

Table 16f

Cinemas: Audience Composition

Average age distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	First	Second	Third	Fourth	Fifth
1-13					2
14-19		2			
20-30	2				
30-50			2		
50 and above				2	

Average sex distribution of cinema audiences
as determined and ranked by movie theater
owners and managers.

	Males	Females
Audiences	50%	50%

Average sex distribution of cinema audiences
for explicit sex films as determined and ranked
by movie theater owners and managers.

	Males	Females
Audiences	100%	

Cinemas: Status and Impact of Television

Year television was introduced:

There is no television broadcasting on Yap.

Table 16f

Cinemas: Film Censor Activities

Composition of censor system:

There is no official film censor program on Yap.

Cinemas: Name and Location

Cinemas, name, location, and owner:

Colonia

Bing Deleon Theater; B. Deleon

Y.C.A. Theater; (under private ownership)

Western Samoa

Western Samoa has the unique status of being the only Pacific Island country to be directly affected by a television broadcast signal that does not originate in the receiving country. American Samoa's television signal can reach parts of Western Samoa, and it is reported that there are more television receivers in Western Samoa than there are in American Samoa (interview, Hawaii). Theater owners estimate that television has cut their audiences anywhere from 15% to 17%.

Western Samoa is also firmly within the New Zealand dominated distribution sphere. The only exceptions to this are the Asian films which come primarily from Fiji, and the efforts of a firm located in American Samoa which does a small business with Apia theaters.

Three members serve on the Western Samoan censor board.

In general, censors are extremely strict about any scenes which carry suggestive motions or language, not to ~~mention~~ scenes with explicit sex. Violence is not a concern of the board, and one censor remarked that he felt kung-fu films were good because they showed Samoans more about Chinese culture --- a culture that has been able to "feed itself" (interview, Western Samoa).

Table 17: Western Samoa

General Information

Population: 151,000

Government: Independent

Total land area: 2,842 sq. km.

Cinemas: Country Overview

Number of fixed cinemas: 3 theaters*

Total seating capacity: 2,000 seats

Number of seats per 1,000 people: 13.2 seats

Cinemas: Theater Facilities

Projection equipment:

16mm - 4

35mm - 4

Seating facilities:

Bench seats - 1 theater

Individual seats - 2 theaters

Balcony seats - 3 theaters

Admission charge:

Average cost for three theaters is US \$.27 for a bench seat.

For individual seats, the average cost is US \$.83.

For balcony seats, the average cost is US \$.48.

Frequency of screening:

All week - 2 theaters

Monday to Saturday - 1 theater

Table 17

Cinemas: Theater Facilities (cont.)

Frequency of screening:

One showing per film per day (Monday only) - 1 theater
 Two showings per film per day - 3 theaters
 Three showings per film per day (Tuesday only) - 1 theater
 Four showings per film per day (Wed. - Fri.) - 1 theater
 Five showings per film per day (Sunday only) - 1 theater

Cinemas: Films Shown

Number of theaters which ascribed certain ranks to the popularity/frequency of films screened by their country-of-origin.

	First	Second	Third	Fourth
United States	2	1		
China/Hong Kong	1	2		
Japan				1
Italy			1	

Popularity of certain kinds of films as determined and ranked by theater owners and managers.

	First	Second	Third	Fourth
Westerns		2		1
Kung-fu	3			
Secret Agent		1	2	
Crime/Police				3

Table 17

Cinemas: Distribution Sources

Location of major distributors:

The major supplier of films for Western Samoa is New Zealand. These firms include: Columbia/Warner, MGM, International Film Distributor, United Artists, Cinema International Corporation, 20th Century Fox, 16MM. Damodar from Fiji also deals with Western Samoa. A small American Samoan distribution firm, XYZ Corporation, deals with two Apia theaters.

Cinemas: Audience Composition

Average age distribution of cinema audiences as determined and ranked by movie theater owners and managers. *

	First	Second	Third	Fourth	Fifth
1-13				2	
14-19	1	1	1		
20-30	2	1			
30-50		1	2		
50 and above					2

*One theater gave only three age groups as an answer, hence the discrepancy in the above figures.

Average sex distribution of cinema audiences as determined and ranked by movie theater owners and managers.

	Males	Females
Audiences	56.6%	43.3%

Table 17

Cinemas: Status and Impact of Television

Year television was introduced:

1964; this figure represents data for American Samoa.
Operating with two transmitters, KVZK television in
Pago Pago can send its signal without interference to
Western Samoa.

Number of receivers:

4,000 estimated in use

Receivers per 1,000 people:

26.4 receivers

Hours of operation:

Monday to Friday - 3 p.m. to 11:30 p.m.

Saturday to Sunday - 9 a.m. to 11:30 p.m. (Sat.)

3 p.m. to 11 p.m. (Sun.)

Estimated cinema attendance impact by movie
theater owners and managers of television
programming by percentage. *

Cinemas	Fallen	Remained Stable	Gone Up
1	15%		
2	17.5%		

*Only two theaters provided
information on this question.

Response of theater owners and managers
to the impact of television programming.

	Cinemas	1	2	3
Show more kung-fu		x		
No real effort made			x	

Table 17

Cinemas: Film Censor Activities

Composition of censor system:

The Western Samoan film censor board is a cabinet level appointment, and it serves at the pleasure of the cabinet. A chairwoman and two members make up the board. Members at the time this study was completed were:

Chairwoman: Masiofo Lili Malietoa

Amoa Tausilia (retired civil servant)

Moeono Kolio (retired civil servant)

Method of censorship:

At least two members of the board view all films designated for public screening. The previews are usually held in a theater. There are no written guidelines. Members are paid by the number of films they censor.

Censorship classification system:

Western Samoa uses the New Zealand classification system.

Primary film censor concerns:

Sex is the dominant concern of Western Samoan film censors. Violence, especially the kung-fu variety, is of little interest to the board members. Views are very conservative on the subject of sexual, explicit or not, scenes.

Cinemas: Name and Location

Cinemas, name, location, and owner:**Apia**

Savalalo Grand Theater; Samoa Holdings, Ltd.

Tivoli Arcade; Samoa Theaters, Ltd.

"Mothers Club" Theater; Michael Schuster Ent.

CHAPTER 10

FINDINGS AND CONCLUSIONS

The empirical existence of cultural interchange patterns in the contemporary era that represent a continuation of relationships that had been created under colonial domination constitutes a strong *prima facie* argument that those who would deny the possibility of imperialism in an age without "colonies" should be the ones to defend their interpretation rather than the converse.

(Stauffer, 1975, p. 15)

This study's main focus is to describe the current status of cinema in the Pacific Islands, and, in addition, to determine if the status of commercial cinema in the Pacific Islands could empirically support the existence of communication imperialism as defined in Oceania. Using a revised version of Galtung's (1971) imperialism theory, which was described in Chapter 5, the study examined the distribution and flow of films to and within the region, Pacific Island exhibition facilities, the types of films being screened, and patterns of censorship within the region and in metropolitan nations.

Distribution and Flow

The patterns of distribution and flow clearly show that the islands of Oceania are completely dependent on their former metropolitan ties for commercial feature films. The multinational film corporations, most of which are

American, established foreign subsidiaries in Australia, New Zealand, and France which have serviced the Pacific Islands. American Micronesia has received its films either directly from the United States or through secondary distribution sources on Guam, an American territory.

In spite of the political changes that have occurred in Oceania since the Second World War, the distribution network has remained unchanged. Western Samoa, which received its independence in 1962, continues to rely on New Zealand, its former colonial trustee, for its cinema material. Papua New Guinea, which received its independence in 1975, is still dependent upon Australian based distributors for commercial films. French Pacific territories, because of the "need" for films in French, must rely on Paris for their films.

It is unrealistic to expect Pacific Island nations and territories to begin producing their own feature films either now or in the future. In spite of its physical vastness, the Pacific is a marginal economic market for film distributors. When compared to Europe, or the Spanish speaking countries, as Read (1976) has shown, all other international markets for American films and television programs are financially inconsequential.

The present patterns of distribution and flow in Oceania translate to this stark reality: either Pacific Island theaters continue to rely on the established distribution network, or they get little or nothing at all. The dependency upon the metropolitan economic and cultural centers continues into the "post-colonial" period. The dependency is complete.

Exhibition Facilities

The pattern of exhibition facilities in the Pacific reveals significant regional variations. Most of the Polynesian and Melanesian fixed cinemas, for example, are technically sophisticated. They have a preponderance of 35 mm projection equipment, and they have a greater percentage of theaters with individual seats than other types. The Micronesian islands of the Trust Territory and Nauru, on the other hand, use primarily 16 mm projection equipment and most of their theaters rely on either bench or floor seating.

The millimeter size of projectors is important because it determines how soon, and with what frequency, theaters can screen recent releases. According to one theater owner, it may take from one to two years for a 16 mm print of a new release to be made available to the Pacific Islands (interview, Saipan). It can be assumed that areas which rely on 16 mm projectors are showing older films while areas with 35 mm projectors can screen releases soon after they are available.

The types of theaters range from corrugated iron cinemas in Micronesia to converted copra sheds on Rarotonga to the plush theaters of New Caledonia and Tahiti. The hardy days of sitting on copra bags to watch old movies on a moldy screen are numbered in the Islands. These rustic theaters still exist in some places but they are quickly withering in the shadow of larger and more comfortable cinemas.

In some areas, such as Papua New Guinea, there is a move toward building prefabricated theaters, some of which are complete with lounges and confectionery stands. If this occurs in other areas, it would be another

indication of reliance on Western standards and materials for the cinema medium in the Pacific.

Types of Films Screened

American films, and to a lesser extent, Asian films play the predominant role in terms of the country-of-origin of films shown in Oceania. As the Asian influence (with the exception of Fiji where Indian films have been important for many years) is a recent one, it is difficult to say what continuing role Asian films will have as the novelty of kung-fu wears thin.

In terms of popularity, films from the United States continue to be popular throughout the Pacific. The data indicates that 66% of theaters queried felt that American films were the most popular. Twenty-three percent felt Chinese/Hong Kong films were the second most popular.

The ranking of all films by country basis shows that American and Chinese/Hong Kong films make up 89% of all films shown. Of this total, United States films account for 66%, and Chinese/Hong Kong films for 23%.

The influx of Chinese, and to a lesser extent, Japanese and Filipino films is a recent trend (since the early 1970's) and it is unclear if this trend will continue. Theater owners and distributors both report that interest in kung-fu is beginning to drop off. Whether this will mean a return to the western and war films or whether a new genre of action film will come along to replace kung-fu cannot be forecast with any certainty.

The continuing reliance on American and Asian cinema sources might not be of major concern if it were not for (a) the Pacific Islands' general

reliance on outside technological and on nontechnological assistance, and (b) the development of more and more films with a higher percentage of explicit sex and violence in them. Cinema dependence fits into the general pattern of dependence Pacific countries have with the metropolises, and the kinds of cinematic material they are dependent on is of questionable artistic, cultural, or social value.

In addition, the cost of production, the constraints of marketing, and the overwhelming advantage of established American, Asian, and European producers and film makers make it unlikely that the Pacific Islands will ever develop a viable indigenous film industry. It also means that Pacific theaters will continue to be dependent upon films which are written, filmed, edited, and distributed from the metropolitan countries. The cultural medium is being shaped and formed with little input from Island-oriented values. Perhaps it is unrealistic to expect otherwise but it does not change the reality of most films being produced in a mono-cultural framework, either Western or Asian. The cultural marketplace for Pacific cinema exhibitors does not overflow with a variety of ideas and values.

The popularity of films, however, is evidence of a general universal appeal. Many films have been well received outside of their cultural context; among the notable films in this group have been the Italian Neo-Realists, the French New Wave directors, and the works of Asian directors Ray and Kurosawa. But the great majority of films shown in any cinema are usually the "Grade B" films which are produced without much thought to their artistic merit. In this sense, the theaters of the Pacific Islands are dependent upon a large stock of

films whose main purpose is to provide "entertainment." And the entertainment is usually dependent upon "cultural settings" found in home environments of the movie industry.

Censorship Patterns

With the exception of the three American Pacific territories, formal cinema censorship is a reality throughout Oceania. While many of these boards and censorship programs were first established by the colonial powers, the independent or self-governing administrations have continued to make active use of their censorship prerogative.

The major concerns of Pacific censors are no different from censors anywhere else. Sex and violence, while they may be interpreted differently, are the raison d'etre of cinema censors from French Polynesia to Papua New Guinea, and from Nauru to Niue.

The censors do not see their role as necessarily conserving their cultures or saving traditional values. It is something more basic, and something which is cross cultural: concern over what children will see on the movie screen.

But the importance of "culture" should not be glossed over. There seems to be a growing awareness on the part of Pacific cinema censors that they have something unique on their small islands, something worth being concerned about.

Censorship is a clear indicator that Pacific Island governments feel that movies do have effects, and ideally, censorship is a means of ensuring

that the effects are more positive than not.

What complicates the censorship picture is the prior censoring of films before they have reached Pacific Island censors. The chief censor in New Zealand, the Australian censor board, and the censors in France all censor the films which are eventually sent to the Pacific. What the Islands get is a metropolitan censored version of a metropolitan film; in effect, a double whammy which in the broadest sense prevents Pacific censors from determining what is acceptable and not acceptable to their islands.

The long colonial ties have also led to another consequence of metropolitan values and Island values clashing: in many areas, local cinema censors defer to the metropolitan censor decisions, in some cases, without question. The attitude seems to be that if "it's good enough for New Zealand or Australia, it's good enough for us." Perhaps this is an indication of similar values. However, it could also be an indication of a continuing dependence on non-indigenous institutions and values when local institutions could very well handle the issues.

Conclusions and Recommendations

The data this study presents indicate that the Pacific Islands are dependent upon the metropolitan countries not only for the specific films they screen, but also for some of the metropolitan institutional supports and values related to censorship.

The status of commercial cinema in the Pacific supports the major components of the imperialism model used. Films are a direct link from the

center of the Center to the center of the Periphery; films provide an indirect link (non-empathic communication) from the center of the Center to the periphery of the Periphery; films are a one way flow from the Center to the Periphery; films provide for limited communication from the Periphery to the Center.

A serious imbalance exists in the flow of films into and out of the region. It is unrealistic to expect this flow to become a balanced one given the economic realities of film production, and the dominance of the established American, Asian, and European film industries.

What is realistic if Pacific Island governments are concerned about the continued one way flow is to either begin, or continue, policies of cinema control. The popularity of movies makes it unrealistic, and unwise, to speak of stopping films altogether. Censorship represents a half-way step, an effort to allow the cinema to continue to serve as an entertainment medium and still have some control over the perceived educational and cultural effects of the medium.

It is not unrealistic to expect authorities to be concerned about movies, especially in light of the growing number of films depicting graphic violence and explicit sexual themes. It is also not unrealistic for newly independent Pacific governments to be concerned about continuing economic and cultural ties to former metropolitan countries.

If Pacific Island governments want to encourage a distinctive form of national and cultural development, they must do so in an environment in which the paternal colonial ties of the past are severed. This process does not mean "cutting your nose to spite your face." Rather, it does mean that the

the forms of technological, economic, and cultural stimulation from "the outside" must be carefully controlled. No one would seriously suggest that Island governments accept either technical or economic assistance without carefully considering the possible consequences of that assistance. In the same fashion, no one should seriously suggest that cultural "assistance" or stimulation from another country should be allowed to enter a country unchecked in an uncritical fashion.

There is only one realistic and effective way Pacific Island governments can have any control over the cinema, and that is censorship.

The present status of censorship in the Islands, however, leaves much to be desired. The interests of Pacific censors are similar --- graphic sex and violence --- and yet there is little understanding or knowledge of what other Island censors are doing. No Island country, with the exception of Fiji, has attempted to develop written guidelines. The censors in the Pacific continue to rely on metropolitan-defined standards of censorship, and there is little apparent concern about the continued reliance on Western standards of acceptable cinema content.

The first step in developing culturally specific cinema censorship guidelines would be to establish written guidelines for what is acceptable and unacceptable in films. This would not be an easy process but it would force Island governments to address the issue of censorship. Hopefully this process would lead to a greater realization of exactly what "local" standards are.

Censorship standards should also be made public, so that the community could have the opportunity to help formulate the standards. This process of

public discussion could also give the censorship standards a broader base of community support.

Once written standards are developed, it may be possible to compare standards on a regional basis and develop a general statement of standards for the region as a whole. This would be a significant development because it would force exhibitors and distributors to become more sensitive to the cultural needs, as stated by government authorities, of their Island clients.

In this sense, censorship "standards" need not only be a clear statement on what is not acceptable in films; hopefully, such a document would also incorporate a general statement on what standards of quality Island governments expect in their introduced mass entertainment media. Quality is an ambiguous term, and Pacific governments should have some flexibility in determining what kinds of quality features they are concerned with.

This study finds that censorship is a necessary, if the only, means of asserting some effective control over the metropolitan dominated cinema distribution system which presently exists in the Pacific Islands.

Commercial cinema in the Pacific Islands is dominated by the colonial powers which once directly controlled the affairs of the region. The "colonial era" in the Pacific has all but ended in its old form.

As Brookfield (1972) points out, however, the new agents of colonial control are not colonial officers administering Pacific territories, they are the metropolitan-based commercial firms which operate in the Islands. Dependency upon the metropolises is not so much through direct assistance, although there is still a great deal of that, but rather through the general

system of economic links which are controlled by the former colonial powers.

The cinema, in this sense, is a "good," a product which enters the region through a metropolitan-established and metropolitan-controlled distribution system. The cinema is given wide exposure throughout the region, and like any other part of the world, Oceanic peoples shape their perceptions of themselves and others, in part, through exposure to films.

So the issue of censorship of the movies in the Pacific Islands has three major components: continuation of colonial control of the distribution of "goods," the maintenance of Island dependency upon the metropolitan powers through the distribution system, and the control of a highly popular mass entertainment medium (in terms of film production, film distribution, and prior film censorship) by former colonial nations.

Censorship of films is at its broadest level an attempt on the part of Island authorities to play some role in the present commercial cinema system. If it is through control of the medium, then that is because Pacific governments have no other effective alternative if they want to maintain the cinema as an entertainment medium. It is unrealistic, and foolish, to expect to stop all films from entering the region.

We often lose sight of this broader aspect of censorship, that is, its role as a method of controlling the almost overwhelming economic and, in a sense, cultural advantage metropolitan governments maintain in the present "post-colonial" world.

Pacific Island governments should realize that criticism, both from within and without, will continue as long as censorship remains a subjective

process, a means of control subject to the whims and capricious actions of individual censors on Island boards. Community formulated standards, on the other hand, can help assure censorship officials that they are operating in the best interests of their community. Written standards are not static. The very fact that they are written allow them to be revised as the needs and desires of the community change. Subjective standards, on the other hand, cannot be changed and may very well represent the interests of only a small group within the larger society.

By establishing in writing what the needs of specific Island communities are, individuals concerned with commercial cinema can concentrate on the larger issue of continued dependence upon the metropolitan powers. With enough of an understanding of the present distribution and exhibition system, it may be possible for the peoples of the Pacific Islands to begin to assert a stronger voice in determining the quality of the films shown in Island cinemas.

It is a first and an important step in asserting the right of Oceanic peoples to determine the quality of their relationship with former colonial masters. The heritage of colonial domination is a heritage shared by all Pacific Island peoples, and the right to say, for example, that their children should not grow into adulthood on the myths and morals of their colonial rulers is an important right.

Cinema control in the Pacific Island context is not the denial of rights. Given the colonial history of the region, it is the positive assertion of rights.

Future Research

The data this study presents should give researchers more focus in examining cinema in the Pacific Islands. The areas that this study did not cover --- rural cinemas, and the question of effect and the possible measurement of effect --- are critical issues and deserve thorough analysis.

More detailed data on Fiji and Papua New Guinea are also necessary. The presence of universities in both countries gives rise for hope that that data will soon be forthcoming.

The question of the relationship of movies to the other mass media present in the Islands is another area for additional study. Figures on the frequency of cinema attendance of various age groups would provide basic and necessary datum which is not available. Also, audience studies are necessary to better understand what social and economic groups frequent theaters.

The content analysis of films shown in the Pacific may be useful, although the question of its appropriateness in a cross-cultural situation should be considered.

This study, in effect, raises more questions and issues than it can hope to answer. Hopefully, however, it gives a clearer understanding of the present status of the cinema in the Pacific Islands, and it allows researchers and others to better understand the role the movies play on a country-by-country basis, and in the region.

APPENDIX

The following films were shown in Fiji in 1975. The list represents all of the films which passed through the Fiji Film Control Board, and it should be complete for that year. Films are listed by title. The local exhibitor is listed next, and the film classification, if given, follows. Please refer to Chapter 8 for a description of the New Zealand Certificate System, which Fiji uses.

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
1.	The Virgin of Bali	Damodar	A
2.	The Stone Killer	Pala	A
3.	Crescendo	Pala	A
4.	Dirty Harry	Pala	A
5.	The Cowboys	Damodar	Y
6.	Golgo 13	Damodar	A
7.	Kamikaze Cop	Damodar	
8.	Resham ki Dori	Damodar	
9.	Before And After Love	Damodar	
10.	Roti Kadada Aur Makaan	Damodar	G
11.	The Sin of Adam and Eve	Damodar	Y
12.	Lucky Luciano	Sharan	A
13.	Tribes	Sharan	Y
14.	Kazablan	Sharan	
15.	Neptune Factor	Sharan	
16.	The Blond in the Blue Movie	Sharan	R18
17.	Cinderella Liberty	Sharan	
18.	Tarzan and the Jungle Boy	Sharan	G
19.	Zulu	Sharan	
20.	The Getaway	Damodar	A
21.	Pocket Maar	Sharan	G
22.	Jab Andherra Hota Hai	Sharan	Y
23.	Manoranjan	Sharan	Y
24.	The Pynx	Damodar	A
25.	Heidi and Peter	Damodar	G
26.	Commandos in Viet Nam	Damodar	G
27.	Wizard of Bagdad	Damodar	G

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
28.	Passport to Hell	Damodar	A
29.	National Velvet	Damodar	
30.	Batman	Damodar	
31.	The Don is Dead	Pala	A
32.	High Plains Drifter	Pala	A
33.	Inside Job	Pala	
34.	Sunshine	Pala	
35.	The Day of the Jackel	Pala	A
36.	Supercold 38	Pala	Y
37.	Tough Guys	Pala	A
38.	The King of Marvin Gardens	Pala	
29.	Wackiest Ship in the Army	Pala	
40.	Desperado Trail	Pala	
41.	The Valley of Gwangi	Pala	Y
42.	Sweet Charity	Pala	Y
43.	The Devils	Pala	R18
44.	Chisum	Pala	Y
45.	Seven Guns for MacGregors	Pala	G
46.	Berserk	Pala	Y
47.	Brother John	Pala	A
48.	Corruption	Pala	A
49.	Wild Westerners	Pala	
50.	Agent for Harm	Pala	
51.	Kaajal	Pala	G
52.	Love in Simla	Pala	G
53.	Haqueeqat	Pala	G
54.	Zambo, King of the Jungle	Damodar	G
55.	This is Hijack	Damodar	
56.	A Town Like Alice	Damodar	Y
57.	Flower Drum Song	Damodar	G
58.	And Soon the Darkness	Damodar	
59.	The Appaloosa	Damodar	Y
60.	Billion Dollar Brain	Damodar	Y
61.	Beauty Jungle	Damodar	Y
62.	Banning	Damodar	A
63.	Bandits in Rome	Damodar	A
64.	Back Street	Damodar	A
65.	Alfie	Damodar	A
66.	AKA Cassius Clay	Damodar	G
67.	The Adventurers	Damodar	
68.	Adios Zabata	Damodar	
69.	Bengal Bride	Damodar	G
70.	Black Zoo	Damodar	A
71.	Bus Riley's Back in Town	Damodar	Y

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
72.	Hail Hero	Damodar	A
73.	Exodus	Damodar	Y
74.	The Forbin Project	Damodar	
75.	Father Came Too	Damodar	G
76.	Flood Tide	Damodar	A
77.	Emperor Waltz	Damodar	
78.	Great Imposters	Damodar	Y
79.	Gunfight at Abilene	Damodar	G
80.	Gun for a Coward	Damodar	G
81.	The Hangman	Damodar	G
82.	Gun Hawk	Damodar	Y
83.	Gunn	Damodar	
84.	Golden Ivory	Damodar	G
85.	And Soon the Darkness		
86.	Secrets of Sex		
87.	The Winners	Damodar	Y
88.	The Hell With Heroes	Pala	
89.	Summer Tree	Pala	A
90.	The Gravy Train	Pala	R18
91.	Thomashine and Bushrod	Pala	R18
92.	Open Season	Pala	R18
93.	Dost	Damodar	G
94.	This Rebel Breed	Damodar	A
95.	The Thing With Two Heads	Damodar	A
96.	The Return of Count Yorga		A
97.	Maria Forever My Love	Sharan	G
98.	Paise Ki Gudiya	Sharan	G
99.	Sun Above, Death Below	Damodar	
100.	On Any Sunday	Damodar	G
101.	Where Does It Hurt	Damodar	A
102.	ZPG	Damodar	A
103.	Herbie Rides Again	Damodar	
104.	Chor Machaye Shor	Damodar	G
105.	The Phynx	Pala	
106.	Getting Straight	Pala	R18
107.	The Game Is Over	Pala	
108.	The Great Battle	Pala	
109.	Support Your Local Sheriff		
110.	Sons of Katie Elder	Damodar	G
111.	Sergeant Ryker	Damodar	Y
112.	Reach For The Sky	Damodar	G
113.	A Man From Rio	Damodar	
114.	Ride Clear of Diablo	Damodar	Y
115.	Valley of Eagles	Damodar	

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
116.	Samson and Delilah	Damodar	
117.	Winchester 73	Damodar	
118.	The Truth About Spring	Damodar	G
119.	Secret Invasion "A"	Damodar	Y
120.	Sinister Journey	Damodar	
121.	Tarzan and the Great River	Damodar	G
122.	The Violent Four	Damodar	A
123.	Water Hole No. 3	Damodar	
124.	West Side Story	Damodar	G
125.	Zatoichi And The One Armed Sword Man	Damodar	
126.	The War Lord	Damodar	Y
127.	Theater of Death	Damodar	A
128.	Stage to Thunder Rock	Damodar	
129.	The Blood Stained Challenge	R. Makanji	
130.	Gun Slinger	R. Makanji	
131.	Don't Raise the Bridge, Lower the Bridge	Pala	G
132.	7 Dwarf To The Rescue	Pala	
133.	Fool's Parade	Pala	
134.	International Crook	Damodar	G
135.	Salt in the Wound	Damodar	
136.	A Moment To Kill	Damodar	A
137.	Boot Hill	Damodar	Y
138.	God's With Us	Damodar	Y
139.	Dulhan	Damodar	G
140.	The Way We Were	Pala	A
141.	Gold	Pala	A
142.	The Boy of Two Worlds	Pala	G
143.	RPM	Pala	R
144.	The Last Picture Show	Pala	R
145.	The Executioner	Sharan	Rejected
146.	Duniya Ka Mela	Sharan	G
147.	Bidaai	Sharan	G
148.	Sinai Commandos	Damodar	Y
149.	Big Zapper	Damodar	A
150.	Zapper's Blade of Vengeance	Damodar	Y
151.	The Fast Kill	Damodar	A
152.	The Man With A Golden Gun	Pala	Y
153.	Blazing Sand	Damodar	G
154.	5 Rifles	Damodar	G
155.	Pets	Damodar	
156.	Cleopatra Jones	Damodar	A
157.	Beguiled	Globe	A

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
158.	Taking Off	Globe	A
159.	One More Train To Rob	Globe	A
160.	Shoot Out	Globe	Y
161.	Carry On Admiral	Damodar	G
162.	My Dog The Thief	Sharan	G
163.	Now You See Him, Now You Don't	Sharan	G
164.	Battle For The Planet of the Apes	Sharan	Y
165.	Without Apparent Motive	Sharan	A
166.	The Heart Break Kid	Sharan	A
167.	Kansas City Bomber	Sharan	A
168.	The Hired Hand	Globe	A
169.	The Student Teachers	Sharan	Rejected
170.	The Secret Report on Prosti- tution	Damodar	R18
171.	The Young Nurses	Sharan	Rejected
172.	The Final Comedown	Sharan	Rejected
173.	Har Har Mahadeo	Damodar	G
174.	Rafoo Chakkar	Damodar	G
175.	The Crimson Pirate	Damodar	G
176.	An Elephant Called Slowly	Damodar	
177.	Adventures of Huckleberry Finn	Sharan	G
178.	Woh... Main Nahin	Sharan	G
179.	Ujala Hi Ujala	Sharan	G
180.	Kunwara Baan	Sharan	G
181.	Varadaan	Sharan	G
182.	Benaam	Sharan	G
183.	Timbaktu	Sharan	Y
184.	Divorce American Style	Pala	A
185.	Midnight Raid	Pala	A
186.	Marooned	Pala	G
187.	Halliday Brand	Pala	Y
188.	Battle of Britain	Pala	G
189.	My Gun is Quick	Pala	A
190.	Avanit	Pala	A
191.	Everything You Should Know About Sex	Pala	R18
192.	Hunting Party	Pala	A
193.	Chatos Land	Pala	A
194.	Naag Mere Saathi	Damodar	G
195.	Maadican	Damodar	G
196.	Night Walker	Damodar	

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
197.	Possee From Hell	Damodar	
198.	Man From Bitter Ridge	Damodar	
199.	Man Who Could Cheat Death	Damodar	
200.	Marrakesh	Damodar	
201.	Mister Jerico	Damodar	G
202.	The Naked Jungle	Damodar	
203.	Night of the Following Day	Damodar	
204.	Once Upon A Time In The West	Damodar	
205.	Paint Your Wagon	Damodar	
206.	Payroll	Damodar	
207.	Phantom of the Opera	Damodar	
208.	The Prince and the Pauper	Damodar	
209.	McHale's Navy Joins the Air Force	Damodar	
210.	McKenzie Break	Damodar	
211.	Mystery Submarine	Damodar	
212.	The Rare Breed	Damodar	
213.	Marco 7	Damodar	
214.	Badman's River	Damodar	Y
215.	A Town Called Bastard	Damodar	A
216.	The Daring Doberman	Damodar	G
217.	Charitra Heen	Damodar	G
218.	Prem Kahani	Damodar	G
219.	Deewar	Damodar	G
220.	The Cruel Sea	Damodar	Y
221.	The Bengal Lancer	Damodar	Y
222.	Buttercup Chain	Pala	R18
223.	Castle Keep	Pala	A
224.	The Ambushers	Pala	A
225.	Killers Kiss	Pala	A
226.	Papilion	Pala	A
227.	Crazy Joe	Pala	A
228.	The Hireling	Pala	A
229.	Don't Look Now	Damodar	A
230.	Truck Turner	Damodar	Rejected
231.	Dirty O'Neil	Damodar	Rejected
232.	Zehreela Iosaan	Damodar	G
233.	Rajnigandha	Damodar	G
234.	Savage Sisters	Damodar	Rejected
235.	Captain Apache	Damodar	A
236.	Elaan	Sharan	G
237.	Lal Patthar	Sharan	Y
238.	Sauda	Sharan	G
239.	Hell Belles	Sharan	

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
240.	Ring of Bright Water	Damodar	G
241.	Weekend at Dunkirk	Damodar	Y
242.	Hercules in New York	Damodar	
243.	The Great Gatsby	Sharan	G
244.	Sleuth	Sharan	A
245.	Soylent Green	Sharan	A
246.	The Saltzburg Connection	Sharan	Y
247.	Celebration at Big Sur	Sharan	A
248.	Creature With Atom Brain	Pala	Y
249.	Dandy in Aspic	Pala	Y
250.	Golden Voyage of Sinbad	Pala	Y
251.	Badla	Damodar	G
252.	Beast of the Yellow Night	Damodar	A
253.	The Last Snow in Springtime	Damodar	G
254.	Zoro the Rebel	Damodar	G
255.	Aaina	Sharan	G
256.	Behind the Door	Damodar	R18
257.	Anuraag	Damodar	G
258.	Aankh Micholi	Damodar	G
259.	Aankhon Aankhon Mein	Damodar	G
260.	Abhimaan	Damodar	G
261.	The Beggar	Damodar	
262.	Chhalia	Damodar	G
263.	Diamonds on Her Naked Flesh	Damodar	A
264.	Fear is the Key	Damodar	A
265.	Gehri Chaal	Damodar	G
266.	The Heroes of Telemark	Damodar	G
267.	Jaanwar Aur Insaan	Damodar	G
268.	Jane Eyre	Damodar	G
269.	Kill the Pushers	Damodar	A
270.	Monte Walsh	Damodar	Y
271.	Mere Bhaiya	Damodar	G
272.	Orient by Night	Damodar	A
273.	Prime Cut	Damodar	A
274.	Percy	Damodar	R18
275.	Raja Rani	Damodar	G
276.	Rape of the Sabine Women	Damodar	G
277.	They Might Be Giants	Pala	Y
278.	McHale's Navy Joins the Air Force	Pala	G
279.	Providence	Pala	G
280.	Adios Gringo	Pala	Y
281.	Commandments for a Stranger	Pala	Y
282.	The Sting	Pala	Y

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
283.	Two People	Pala	A
284.	Gupt Gyan	Pala	A
285.	The Paper Chase	Pala	A
286.	A Touch of Class	Pala	A
287.	The Outfit	Pala	A
288.	Jare Gama Pa	G. B. Hari	G
289.	Dil Deke Dekho	Damodar	G
290.	Soft Bed's Hard Battle	Damodar	A
291.	Charley One Eye	Damodar	A
292.	Apne Rang Hazaar	Damodar	G
293.	Percy's Progress	Damodar	R18
294.	The Best of Benny Hill	Damodar	Y
295.	The Tall Blonde with One Black Shoe	Damodar	A
296.	Amazons and Superman	Damodar	G
297.	Eagle in a Cage	Sharan	A
298.	Badge 373	Sharan	A
299.	Nickle Ride	Sharan	A
300.	Dirty Money	Pala	Y
301.	Skin Game	Pala	Y
302.	Duffy	Pala	Y
303.	The Professionals	Pala	Y
304.	Age of Consent	Pala	A
305.	Head	Pala	A
306.	Easy Rider	Pala	A
307.	Fellini's 8-1/2	Pala	Y
308.	The Flame Barrier	Pala	G
309.	Devil By The Tail	Pala	A
310.	Dr. No	Pala	A
311.	Curse of the Faceless Man	Pala	Y
312.	Cop Hater	Pala	A
313.	Canon Cordoba	Pala	A
314.	Mississippi Mermaid	Pala	A
315.	It's A Mad, Mad, Mad, Mad World	Pala	G
316.	Impasse	Pala	A
317.	Goldfinger	Pala	A
318.	Fort Massacre	Pala	G
319.	Finder's Keepers	Pala	G
320.	Way West	Pala	Y
321.	The Secret Invasion	Pala	Y
322.	The Great Escape	Pala	G
323.	Ned Kelly	Pala	A
324.	Geronimo	Pala	G

	<u>Name of Film</u>	<u>Exhibitor</u>	<u>Rating</u>
325.	Chicago, Chicago	Pala	A
326.	Beach Red	Pala	A
327.	Ambush Bay	Pala	Y
328.	The Wonderful World of the Brothers Grimm	Pala	G
329.	A Challenge for Robin Hood	Damodar	G
330.	Around The World Under The Sea	Damodar	G
331.	Mission to Danger	Damodar	
332.	Billy the Kid	Damodar	Y
333.	Tales of Beatrix Porter	Damodar	G
334.	The Wild Bunch	Damodar	A
335.	The Split	Sharan	A
336.	Seven Seas to Calais	Sharan	G
337.	Ringo and the Golden Pistol	Sharan	G
338.	Kissin Cousins	Sharan	G
339.	Jenny	Sharan	G
340.	Screaming Target	Sharan	A

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